DOCUMENT RESUME

ED 108 247 CS 202 134

TITLE	A Curriculum Guide for Language Arts, Grades 7-12 (Interim Edition).
INSTITUTION	Saint Charles Parish Schools, Luling, La.
PUB DATE	74
NOTE	97p.
EDRS PRICE	MF-$0.76 HC-$4.43 PLUS POSTAGE
DESCRIPTORS	Composition Skills (Literary); Content Analysis; Creative Writing; *Curriculum Guides; Drama; *English Instruction; Fiction; Grammar; Junior High Schools; *Language Arts; Mass Media; Nonfiction; Novels; Poetry; Secondary Education; Speech Skills

ABSTRACT

This document is a partial outline of some of the major concepts in the field of language arts and is meant to be used as a frame of reference in formulating performance objectives for language arts instruction in grades seven through twelve. Contents are divided into the following main categories: speaking skills; critical analysis; grammar; fundamentals of writing; basic composition; creative writing; and classification, interpretation, and analysis (the short story, the novel, poetry, drama, and nonfiction). (JM)

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ED108247

A CURRICULUM GUIDE FOR LANGUAGE ARTS

Grades 7-12

(Interim Edition)

St. Charles Parish Schools
Luling, Louisiana

Robert C. Rice, Superintendent

1974

CS 202 134

FOREWORD

This curriculum guide represents the efforts of a writing team composed of Language Arts Personnel in the St. Charles Parish School system. It is intended to serve as a guide for teachers so that they may adequately utilize various curricular materials in their efforts to improve instruction in the junior-senior high schools of the parish. The team wishes to state that this manuscript is not complete in all aspects and divisions, but it will serve as an interim guide for instruction which will be open for continual revision.

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This guide was developed as part of an ESAA grant, Number OEG-6-73-0954.

Houston C. Jenks
Project Director

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The Short Story
The Novel
Poetry
Drama
Non-Fiction

INTRODUCTION

This introduction might properly be entitled "X Number of Ways to Survive Teaching Secondary English," or "How to Pass the Buck Without Even Trying," because it is intended to explain this manuscript which is, in fact, only a partial outline of some of the major concepts in language arts, and which exists only to be used as a frame of reference for the gargantuan task of formulating performance objectives for language arts instruction in grades 7-12 in St. Charles Parish schools. The responsibility for choosing behavioral objectives rests with all language arts teachers. It is hoped that this compilation of objectives will help to begin the work on this project.

To properly describe what this manuscript is one might better begin by saying what it is not. It is not complete; it is not comparative; it is not "correct" in all aspects and divisions; and it is not a course of study. The categories into which language arts skills are divided were chosen arbitrarily from BEHAVIORAL OBJECTIVES, Flanagan, Mager and Shanner. These eleven categories are: Speaking Skills, Writing Skills, Study Skills, Personal Communication and Development Skills, History, and Dialectology, Classification, Interpretation, and Critical Analysis of Media. The categories do not appear in this manuscript in the order in which they have been listed here. Some categories do not appear at all because no work was done on them.

Language Arts teachers are not obliged to accept the division of skills as made by the committee, nor are they to assume that these divisions are to indicate that the divisions are to be used as separate entities in the development of units of instruction or courses of study. The divisions were used to establish some kind of order in the mass of skills which language arts teachers are expected to teach.

Close scrutiny of the ensuing pages will reveal that only a few objectives are accompanied by examples. Objectives should be accompanied by examples. No classification by grade level has been made. Much of the material is not stated in proper behavioral objective terms. Some of the objectives are stated in terms which are too general. Some of the objectives appear in raw outline form.

The committee which compiled this material worked for three days on released time at the media center. The result of this labor is submitted without apology to the language arts teachers of St. Charles Parish for correction, editing, and modification.

To assist teachers in their task, the following material is added here for reference:

HOW TO STATE OBJECTIVES

INCLUDE:

Learner

Situation

Behavior

Condition

Standard

Behavior: Any visible activity displayed by a learner

Terminal Behavior: Refers to the behavior you would like your learner to be able to demonstrate at the time your influence over him ends.

Standard: A test by which a terminal behavior is evaluated.

WORDS OPEN TO MANY INTERPRETATIONS:

to know
to understand
to <u>really</u> understand
to appreciate
to grasp the significance of
to enjoy
to believe
to have faith in

WORDS OPEN TO FEWER INTERPRETATIONS:

to write
to identify
to recite
to differentiate
to solve
to construct
to list
to compare
to contrast

****

A LIST OF TERMS WHICH COMMONLY DENOTE THE "SITUATION":

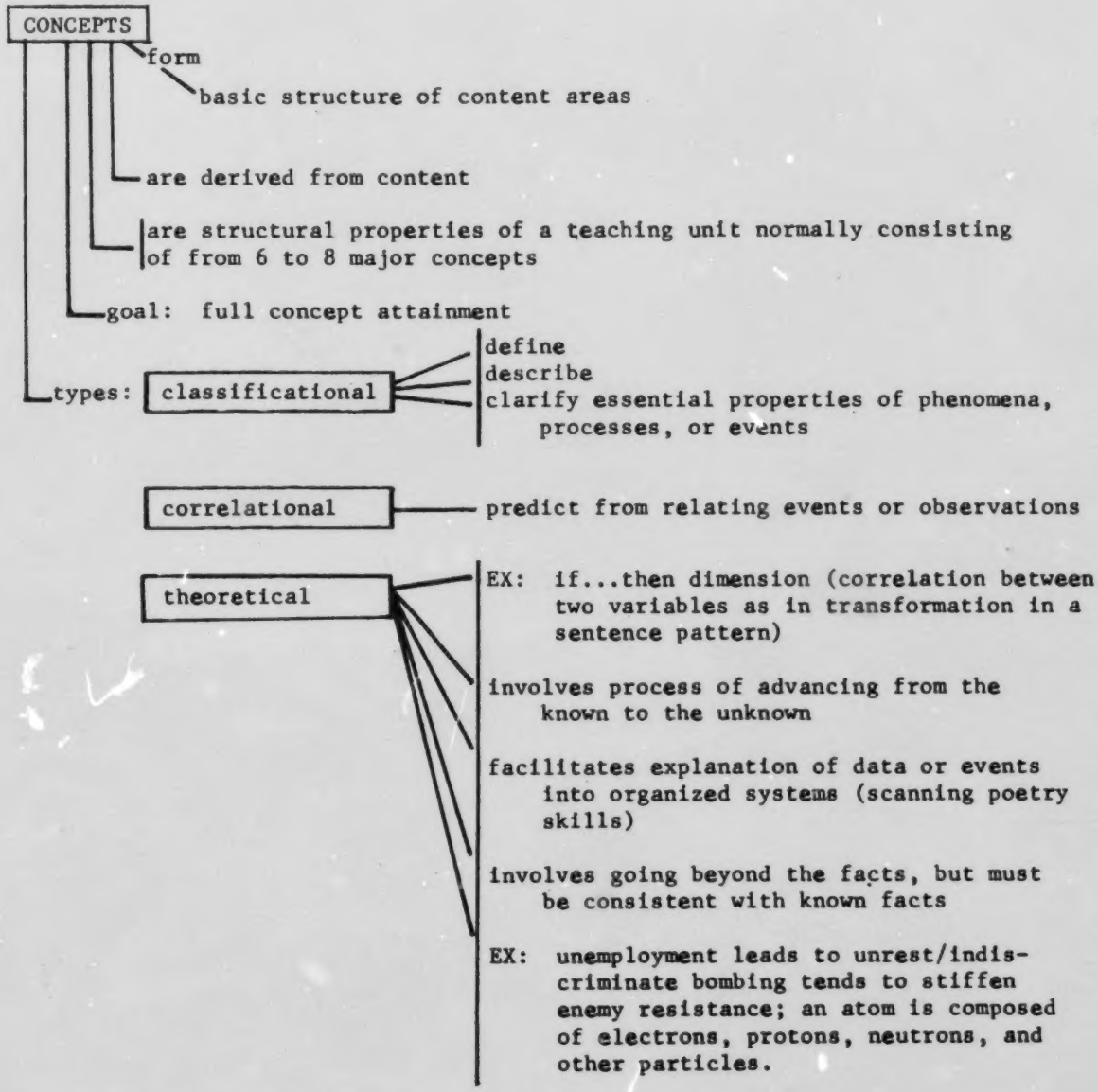
Presented with
Studied
Given
Attending
Taught
Participating
Handed
Listened to
Examined
Instructed
Involved
Enrolled
Compared
Heard
Afforded
Read
Reviewed
Discussed

A LIST OF KEY WORDS TO IDENTIFY "BEHAVIOR" IN AN OBJECTIVE:

Draft
Select
Define
Outline
Mark
Solve
Record
Name
Repair
Build
Match
Recognize
List
Identify
Distinguish
Label
Restate
Participate
Diagram
Describe
Check
Calculate
Order
Construct

CONCEPTS - INSTRUCTIONAL OBJECTIVES

Mental images of objects, events, or relationships derived from experience.


CONCEPTS
form
basic structure of content areas
are derived from content
are structural properties of a teaching unit normally consisting of from 6 to 8 major concepts
goal: full concept attainment
types:
classificational
define
describe
clarify essential properties of phenomena, processes, or events
correlational
predict from relating events or observations
theoretical
EX: if...then dimension (correlation between two variables as in transformation in a sentence pattern)
involves process of advancing from the known to the unknown
facilitates explanation of data or events into organized systems (scanning poetry skills)
involves going beyond the facts, but must be consistent with known facts
EX: unemployment leads to unrest/indiscriminate bombing tends to stiffen enemy resistance; an atom is composed of electrons, protons, neutrons, and other particles.

CONCEPTS CANNOT BE PASSED DIRECTLY FROM TEACHER TO STUDENT

Lesson goals (grow out of all the previous preparation):

cognitive, affective, psychomotor - they may or may not be all goals in any one given lesson.

SPEAKING SKILLS

LANGUAGE ARTS

I. SPEAKING SKILLS

A. Oral and Dramatic Interpretation

Show that you can describe characters by:

(a) Pretending to be a given animal.

(b) Pretending to be a story character.

(c) Dramatizing actions performed by a character.

(d) Dramatizing a chosen role in a dramatic play.

(e) Showing that you can dramatize emotions by reacting to a given emotion.

Show that you can dramatize ideas by:

(a) Dramatizing the descriptive words and phrases from a passage that you have read.

(b) Dramatizing the descriptive words and phrases from an oral passage that you have just heard.

Demonstrate your ability to combine concepts, principles, and generalizations by developing dramatic techniques by doing the following:

(a) Pantomining a given situation.

(b) Having been given a prepared skit, present the skit to the class.

(c) Having been given a prepared play, present the play to the class.

(d) Summarizing information that should be included when writing a script for a script.

(e) Writing a script for a play that includes (1) list of characters, (2) setting for each scene, (3) dialogue

with speaker's actions.

(f) Identifying important guidelines for participating in a play.

(g) Participating in a play that you or a classmate has written.

Show that you can make a variety of oral presentations by doing the following:

(a) Demonstrating ability to introduce a speaker, giving an introductory remark, some background information about him, and the topic of speech.

(b) Using a selection of literature, preparing and presenting a choral reading.

(c) Presenting an oral intrepretation of a memorized poem that you have written.

Show that you can present oral interpretations by doing the following:

(a) Presenting an oral reading of two poems of your choice by the same poet.

(b) Presenting to the class an excerpt of dialogue between two people in a play, using different voices to represent each character.

(c) Practicing and presenting a five-minute reading of a prose selection. Your reading will be judged on (1) volume, (2) rate, (3) pitch, (4) gestures, (5) body movements, and (6) mood changes.

(d) Presenting a reading of three poems either written by the same person or related in theme. To accompany the

presentation, you must provide an introduction and transitional remarks.

(e) Presenting an oral reading of a scene from Julius Ceasar and giving examples from that scene of at least six of the following:
(1) puns, (2) blank verse, (3) prose speeches, (4) run-on lines, (5) end-stopped lines, (6) rhyming couplets, (7) repetition, (8) metaphores, and (9) similes.

II. COMMUNICATION SKILLS

The student will demonstrate his ability to present ideas orally in standard English by:

(a) Expressing basic human needs.

(b) Describing how two objects or pictures differ.

(c) Describing the probable reactions of persons in pictures and stories.

The student will present descriptions of experiences in standard English by:

(a) Telling a story about something he has seen, heard, or read.

(b) Telling about a personal experience.

The student will present ideas effectively to an audience in standard English by:

(a) Retelling a story that he has read or heard.

(b) Presenting a true adventure or make-believe story to a class or small group.

(c) After reading a story, preparing and presenting a

short oral report based on the main idea, the characterization, and/or events in the story.

(d) Demonstrating an accepted procedure for (1) making an introduction and (2) making an announcement.

(e) Presenting to the class a selection of prose or poetry that he has written to express a mood, adjusting the tone and rhythm of his voice to the mood of the selection.

The student will show that he can use techniques for preparing an organized oral report by using the following steps:

(a) Choosing and limiting a subject.

(b) Locating information.

(c) Taking notes.

(d) Organizing the notes in three sections: one that leads into, one that expands, and one that summarizes the topic.

The student will show that he can present an organized report by:

(a) Presenting a three-to-five minute talk on a topic of his choice.

(b) Presenting an oral book review.

(c) Presenting an oral report relating to a scientific adventure which he has read.

(d) Presenting orally a project he has prepared.

(e) Using information he has gathered from readings in a specific category: friends, neighbors, family members, and class.

(f) Preparing and presenting a three-to-five minute

informative talk that will be evaluated on the basis of (1) volume of voice, (2) posture, (3) eye contact, (4) speaking, (5) pronounciation and enunciation, and (6) organization of the material.

The student will show he can plan and conduct personal interviews in standard English by:

(a) Preparing an outline of the questions he would like to ask a person in an interview.

(b) Conducting an interview with a classmate and writing a report of his interview.

(c) Conducting an interview with an adult and presenting an oral summary of that interview.

(d) Conducting an interview and writing about it for class presentation, including the interviewee's name and at least three facts about his life.

The student will show that he can make informal oral presentations by:

(a) Reviewing oral presentation skills by explaining how to proceed from a position or a place that he selects, to another place in the school, on the playground, and in the neighborhood, and then by explaining the reverse route.

(b) Reviewing oral presentation skills by interpreting a passage written in formal language in his own words.

(c) Reviewing skills for presentation of ideas to an audience by explaining to a group how to perform an activity.

The student will show that he can participate in achieving the goals of a discussion group by:

(a) Reviewing the guidelines for a discussion that apply to the participant in a discussion group.

(b) Reviewing the group-discussion techniques expressing his point of view on a topic from his reading in a specific genre.

(c) Reviewing group discussion in which no one solution is apparent.

NARRATIVE: Evaluations will include the following criteria: (1) define the topic, (2) contributing revelant ideas, (3) contributing to the resolution of the problem, and (4) stating whether or not his own concribution was worthwhile.

The student will show that he can apply techniques for leading a discussion by:

(a) Describing the rules that should be followed by the leader of a discussion group.

(b) Evaluating the techniques used by a discussion leader according to the following criteria:

1. Introducing the topic under discussion.
2. Refraining from giving personal views.
3. Deciding who is to speak.
4. Keeping the discussion moving on the topic.
5. Giving everyone a chance to speak.
6. Summarizing the main points.

(c) Demonstrating his ability to lead a discussion group.

(d) Showing that he can use the correct parliamentary procedures in opening and closing a meeting and in introducing and carrying a motion.

NARRATIVE: The following points are suggested rules for conducting a meeting:

1. The chairman calls the meeting to order.
2. The secretary keeps a record, or minutes, of the business of the meeting.
3. A member secures permission to speak by rising and addressing the chairman.
4. Old business is discussed before new business is introduced.
5. Business is introduced in the form of a motion.
6. Each motion contains only one item of business.
7. A motion must be seconded.
8. A person seconding a motion does not rise or address the chairman.
9. After a motion is seconded, it is discussed and voted upon. It is carried if a majority of members vote in favor of the motion.
10. Members are nominated for office by nominating committees or by individual members. Officers are elected by vote.
11. A meeting may be adjourned after a motion to adjourn is made and carried: If all business is completed, the chairman may adjourn the meeting.

The student will show that he can use the speech forms and techniques appropriate to his purpose as a speaker by:

(a) Demonstrating four ways to begin a speech.

(b) Demonstrating four ways to conclude a speech.

(c) Presenting orally or in writing a clear, accurate explanation of a given term or process for an audience that is unfamiliar with it.

The student will show that he can present a speech of another form of oral presentation using the appropriate techniques by:

(a) Demonstrating voicing techniques in a speech by varying the pitch, volume, and forcefulness of his voice and the rate at which he speaks. He should also exercise proper articulation and pronunciation.

(b) Demonstrating body action and gesture as a means of communication in speech.

(c) Demonstrating in a speech at least two methods of eliciting a response from his audience.

(d) Selecting and presenting a five-minute speech demonstrating voicing techniques after having been given a choice of topic, related materials, and a list of procedures.

(e) Presenting an oral explanation in which he includes some form of visual aid. The explanation should be understandable to an audience.

(f) Preparing and presenting a three-to-five minute speech in which he introduces a speaker to an audience. His speech must include the following:

1. The speaker's name and the title of his speech.
2. The speaker's background, including place of birth, education, previous jobs held, present status or position, committees served on, articles or books written, and personal facts of possible interest to the audience.

The student will show that he can participate in group situations in which personal opinions and values are being expressed by:

(a) Participating in a discussion demonstrating his skills in the following ways:
   1. Preparing his subject so that his contributions are worthwhile.
   2. Participating in a discussion without monopolizing or interrupting.
   3. Being tactful in his comments.
   4. Avoiding comments of little consequence or of irrelevance.

(b) Demonstrating debating procedures by participating in a debate on a personal or social issue.

(c) Participating in a debate on any subject of current interest, as debator, moderator, or evaluator. Evaluation will include the following criteria:
   1. Evidence that is definite, extensive, pertinent, and convincing.
   2. Organization that is clear, logical, and strong.
   3. Analysis that shows a thorough study of the question.
   4. Refutation that shows the speaker is able to adapt

as well as to answer and to think clearly.

5. Delivery that is enhanced by his personal appearance, voice, articulation, and deportment.

(d) Participating in a panel discussion as speaker, moderator, or evaluator. Criteria for preparing and participating in a panel discussion include:

1. Researching the topic.
2. Planning contributions to the topic.
3. Speaking in an informal, conversational manner.
4. Avoiding monopolizing the floor and avoiding long periods of silence.

(e) Participating in a role-playing situation in which people are trying to achieve a specific purpose. Criteria for the evaluation of performance is the degree to which each person contributes to or distracts from the achievement of the group.

The student will demonstrate his understanding or appropriate and inappropriate forms of conversation by:

(a) Identifying the basic elements of courtesy that are desirable in person-to-person conversations, group conversations and telephone conversations.

(b) Differentiating between acceptable and unacceptable conversations by developing guidelines for improving his own conversation.

CRITICAL ANALYSIS OF MEDIA

LANGUAGE ARTS

Critical Analysis of Media

The student will demonstrate his understanding of the importance of mass media to individuals and to large populations by describing forms of mass media that could be used to inform, to persuade, or to entertain a large group of people (such as the population of a country) about a given topic and explaining why each medium is more or less useful for this purpose than the other forms.

The student will demonstrate his ability to perceive effects of television by:

(a) Explaining the difference between a television viewer who controls his television viewing and one who is controlled by his viewing.

(b) Analyzing ten television programs using the following criteria:

1. Is there violence in the program?
2. Is there a social message in the program? What is it?
3. Is there a message of personal value in the program?
4. Is there evidence of prejudicial attitudes in the program?
5. Does the program contribute to intellectual growth?
6. Is the program beneficial mainly as a means of relaxation?

(c) Explaining why the following types of television programs often include violence: (1) news, and (2) movies and series, including detective, spy, western, war, horror, and science fiction formats.

(d) Orally analyzing a television program or movie with which he is familiar.

The student will show that he can differentiate among statements of fact, fiction, and opinion by:

(a) Giving a reading selection and a list of statements about the selection, differentiating between these statements of fact and opinion.

(b) Differentiating between fact and opinion in an oral presentation.

(c) Determining whether the content of a paragraph reinforces the assertion of the paragraph.

(d) Analyzing a selection for the obvious (and sometimes not-so-obvious) contradictions, errors, exaggerations, and different points of view.

(f) Analyzing a specific news article (provided by the instructor) for viewpoint, bias, and/or objectivity.

The student will demonstrate his ability to use the techniques of mass media for persuading an audience by:

(a) Giving examples of common propaganda devices, classifying them as being associated with (1) name-calling, glittering generalities, (2) transfer, (3) testimonial, (4) plain folks, (5) card-stacking, and (6) band wagon.

(b) Giving examples of common propaganda appeals, classifying them as being associated with (1) survival, (2) safety, (3) belonging, (4) prestige, or (5) fulfillment.

(c) Classifying the motive after having identified the primary motive of a particular propagandist, after having shown

(1) little concern other than for his or his group's welfare, (2) about as much concern for others as for his group's welfare, (3) more concern for others than for his or his group's welfare and giving a brief explanation for his classification.

(d) After having been given the name and a brief description of a past propaganda campaign, finding additional information about the campaign, he will in writing (1) describe one direct consequence of the campaign and (2) describe two indirect consequences of the campaign. The validity of the direct consequence enumerated must be supported by identification of information.

(e) Developing a propaganda campaign for or against an idea or action, making use of at least one of the common propaganda appeals.

(f) Listing three examples of manipulation or control of social values in America by TV producers.

(g) Demonstrating recognition of plays used by automobile salesmen in selling automobiles by writing commercials to model each play and/or device recognized.

(h) Writing advertising copy for a newspaper, and a magazine which illustrates the techniques used by advertisers to create favorable attitudes toward their products and to persuade people to buy them.

(i) Explaining orally or in writing each of the following techniques used by film makers and relating each to the process of communication: (1) framing, (2) long

long-shot, (3) longer shot, (4) medium shot, (5) close close-up, (6) close-up, (7) motion, (8) camera position (angle), (9) facial features, (10) background, (11) contrasts, (12) editing, (13) montage, (14) lighting, (15) color, (16) music, (17) sound effects, (18) commentary, (19) dialogue.

The student will make judgments about media by:

(a) Viewing selected photographs and/or listening to records or tapes of dramatic scenes and analyzing any reactions he experienced by listing the ideas or sensations that led to such reaction.

(b) Determining some of the causes and effects of a given event and expressing his findings in a 300-word paper.

(c) Demonstrating (orally, pictorially, in writing, or on tape) how people display opposite emotions about the same event using three examples from pictures in newspapers or magazines.

(d) Analyzing both written and oral presentations to indicate faulty generalizations.

(e) Having been given a reading selection containing a theme support by facts, determining the accuracy of supporting details by consulting appropriate special references.

(f) Analyzing a news story as reported in two different publications, broadcasts, or telecasts to locate examples of bias or misleading use of facts revealed by the way the various news media dealt with the

same story.

(g) Analyzing a statement made for the mass media to determine the author's attitude toward minority groups and equal opportunity.

(h) After watching a TV drama involving social conflict, determining how social or group pressure affects the behavior of characters in the play.

(i) After viewing four of five TV programs for two or three weeks, evaluating them by producing a TV guide that indicates (1) the nature of each program, (2) the audience for whom it is intended, and (3) your critique of the program.

(j) Summarizing ways in which the consumer can avoid signing fraudulent contracts and can prevent himself from being legally bound to exorbitant, long-term financial agreements.

(k) Analyzing a personal reaction to a movie involving a strong bond of sympathy for one of the major characters. Labeling the strongest emotion he felt as he identified with the character and analyzing the technique used by the director to obtain that reaction from you.

(l) Suggesting films that are appropriate for showing the high school students in a film-study course. Explaining his choice of films.

(m) Working with group, producing a brief film of one of the following:

1. A commercial or a parody of a commercial.

2. A documentary on a current topic.

3. An art film.

4. A narrative film with a serious theme.

GRAMMAR

LANGUAGE ARTS

Grammar

GENERAL CONCEPT: Grammar is a set of arbitrary language conventions.

SUB-CONCEPT 1: Words have form and function.

NARRATIVE: The study of English grammar can be undertaken for its own sake, or for helping students to master the structure of standard American English. In the objectives which follow, the student is expected to perform the tasks with 80% accuracy.

TPO 1. Given eight sentences with one word underlined in each, the student will label the words as noun, pronoun, adjective, adverb, conjunction, interjection, and preposition.

2. Given ten sentences, the students will identify the function of the underlined nouns as subject, predicate nominative (subjective compliment), direct object, indirect object, object of the preposition, or adverbial objective.

3. Given five sentences containing nouns, the student will underline the nouns and classify each one according to its type (proper or common) and its subtype (concrete, abstract, compound, collective).

4. Given the types and subtypes of nouns, the student will write a sentence using each type and subtype.

5. Given a paragraph, the student will identify all verbs and verb phrases by underlining verbs once and verb phrases twice.

6. Given a list of six verbs, the student will write six sentences using the verbs, underlining the verbs and labelling them as transitive or intransitive and/or linking.

7. Given five sentences, the student will label the principal part of the verb contained in each sentence and then write the sentence using the other principal parts of the same verbs (present, past, past participle, present participle).

8. Given a list of ten regular and irregular verbs in a variety of tenses, the student will write the other three principal parts, identifying all four parts in a columnar chart which he constructs and state whether the verb is regular or irregular.

9. Given a paragraph with all verbs underlined and numbered, the student will classify each verb by indicating its tense, voice, and whether it is transitive or intransitive below the paragraph and in ascending numerical order.

10. Given a group of ten sentences containing verbals, the student will identify each of the verbals by underlining them and classifying them as gerunds, participles, or infinitives.

11. Given eight sentences, the student will identify by underlining and labeling the type of adjective (common and proper) and the subtype (predicate, adjective, demonstrative, descriptive, possessive, interrogative, qualitative, and quantative).

12. Given ten incomplete sentences, the student will underline his choice of adjective or adverb given.

13. Given a paragraph the student will identify the adverbs and the words they modify by underlining the adverbs and drawing an arrow from the adverbs to the words they modify.

14. Given five sentences containing adverbs, the student will construct a chart to list the adverbs and their function in the order in which they appear in the sentences.

15. Given ten sentences, the student will identify the underlined pronouns as personal, possessive, demonstrative, indefinite, relative, or reflexive.

16. Given a group of eight sentences, the student will identify the function of the underlined pronouns as subjective direct objects, indirect objects, predicate pronoun, possessive adjective, or object of the preposition.

17. Given a group of eight sentences the student will identify the antecedents of the underlined pronouns by drawing an arrow from the pronouns to the antecedents and indicate whether the pronouns agree with their antecedents by placing a check (for yes) and an "X" (for no) under the pronoun.

18. Given a paragraph with pronouns used correctly and incorrectly the student will identify the pronouns, correct them when such action is indicated, and classify them according to person, number, and case in a list which he will write below the paragraph. He will list the pronouns in the order in which they appear in the paragraph.

19. Given a paragraph the student will identify each preposition by underlining it once, the entire prepositional phrase by underlining it twice, and the function of each preposition and prepositional phrase by labeling.

20. Given a group of ten sentences containing underlined conjunctions, the student will identify the conjunctions as simple, coordinate, corrective, or subordinating by labeling.

21. Given five written sentences, the student will identify the function of the underlined and numbered conjunctions as either connecting

subjects, two predicates, two adjectives, two adverbs, or two clauses.

22. The student will write sentences demonstrating the use of three types of conjunctions and labeling the type used in each sentence (simple co-ordinating conjunctions, or subordinating conjunctions).

23. Given five subordinating conjunctions and five relative pronouns that introduce clauses, the student will write five complex sentences.

24. Given five sentences, the student will identify the interjections by underlining them.

25. The student will write five sentences using interjections.

SUB-CONCEPT 2: Fluency in English requires the mastery of basic sentence patterns, the techniques of combining them, and transformations.

MAJOR CATEGORY: SENTENCE ANALYSIS

I. Given simple active-voice sentences, the student can identify simple, compound and complex subjects and predicate.

II. Given sentences, incomplete sentences or no sentences at all, and one or more of the following functions of sentence components; transitive and intransitive verbs, object complements; the student will be able to identify components which fulfill certain functions within sentences and be able to complete or generate sentences using one or more of those components.

Note: Object complements include direct objects and indirect objects. Predicate (subjective) complements include predicate adjectives and predicate nouns.

III. Given an active-voice sentence, the studeht can identify and supply the objective complement (adjective or noun which completes the action expressed in the verb and refers to the direct object). Given a particular verb, he can also generate sentences containing an objective complement

IV. Given an active-voice sentence, the student can identify and supply adverbial objects (a noun or noun phrase used as an adverb). Note: Indirect objects are sometimes classed as adverb objects. In this collection, they are treated separately.

V. Given sentences, the student can identify specified types of subjects and objects: common noun, pronoun, proper noun, or common noun with determiner.

VI. Given simple active-voice sentences or sentence patterns, the student can identify or produce sentences that conform to the basic patterns

and can label the elements of the patterns. The six basic patterns in English are:

1.	N-V	(Subject-Verb)
2.	N-LV-N	(Subject-Linking verb-Predicate complement)
3.	N-LV-Adj.	(Subject-Linking verb-Predicate complement)
4.	N-V-N	(Subject-Verb-Direct object)
5.	N-V-N	(Subject-Verb-Indirect object-Direct object)
6.	N-V-Adv.	(Subject-Verb-Adverb)

VII. Given inverted-order sentences, beginning with expletives (there and here), questions, and commands, the student can identify the subjects and verbs.

VIII. Given verbs or active-voice sentences, the student can identify and generate verbs in the simple and compound (perfect) tenses, making person and number agree.

IX. Given verbs or active-voice sentences, the student can identify and generate verbs in the expanded tenses (progressive; emphatic; and potential or modal), making person and number agree.

X. Given verbs and sentences, the student can identify voice and sentence elements and can convert active (or passive) voice to passive (or active) voice. The student can also classify a verb according to tense, voice, and type (transitive or intransitive).

XI. Given sentences, the student can identify nouns and the function of each within a sentence and can supply nouns to complete sentences.

XII. Given sentences, the student can identify pronouns and the function of each within a sentence and can identify and supply the appropriate case form of these.

XIII. Given sentences, the student can identify modifiers (adjectives and adverbs), words modified, and the function of each within a sentence. He can also supply modifiers in sentences and can write sentences containing modifiers.

XIV. Given sentences, the student can identify prepositional phrases, the components in each, and the function of each phrase within a sentence. He can also write sentences using prepositional phrases.

XV. Given sentences, the student can identify the interjections and correctly punctuate the sentences. He can write sentences containing interjections.

XVI. Given sentences, the student can identify and supply verbals (in isolation or within sentences). He can also identify the components of the verbal phrase, their function, and the function of the prase within the sentence.

XVII. Given coordinating conjunctions and sentences, the student can compound elements within a simple sentence and can compound sentences. He can also identify the elements of such compound structures.

The coordinating conjunctions are: and, or, nor, but, so, yet, for.

Correlative coordinate conjunctions are: both-and; either-or; neither-nor; whether-or; not only-but also.

XVIII. Given conjunctive-transitional adverbs and sentences, the student can compound the sentences using correct punctuation. He can also identify words modified by conjunctive-transitional adverbs and can distinguish between this type of conjunction and other types of conjunctions. The conjunctive-transitional adverbs are words that join independent clauses but act also as adverbs: however, hence, still, otherwise, consequently, moreover, etc.

XIX. Given subordinating conjunctions and sentences, the student can write complex sentences containing dependent clauses, (adjective and adverb). He can also identify in various ways, such complex structures and their components.

The subordinating conjunctions include:

1. Full (or pure) subordinating conjunctions that connect a dependent adverb clause and an independent clause; these conjunctions do <u>not</u> serve as modifiers, e.g. if, unless, since, as if, provided that, etc.)

2. Conjunctive-relative adverbs that connect a dependent adjective or adverb clause and an independent clause; these conjunctions do act also as modifiers, e.g. after, when, while, whenever, as, etc.

XX. Given subordinating words other than subordinating conjunctions and given sentences, the student can write complex sentences containing dependent clauses (adjective and noun). He can also identify such complex structures, their functions, and their components.

Note: 1. Relative pronouns introduce <u>adjective clauses</u>.

2. Interrogative adjectives, interrogative pronouns, and expletive (introductory) conjunctions introduce <u>noun clauses</u>.

XXI. Given complex sentences, the student can identify dependent clauses and can analyze clause components and functions within sentences.

XXII. Given verbs and simple or complex sentences, the student can identify mode and convert one sentence mode to another mode. The modes of verbs are: indicative, imparative, and subjunctive.

XXIII. Given sentences, the student can identify and analyze simple, compound, complex, and complex-compound sentences and use of conjunctions. He can also expand simple sentences into one of the other forms.

XXIV. Given sentences, the student can identify and produce different types of sentences. The types are: imperative, declarative, interrogative, and exclamatory.

XXV. Given word groups, the student can identify sentences and fragments and can convert the fragments to sentences.

XXVI. Given sentences and instructions, the student can word and write cumulative sentences.

XXVII. Given eleven pairs of sentences, the student will combine each pair of sentences using an infinitive phrase.

XXVIII. Given nine pairs of sentences, the student will combine each pair using the gerund phrases.

XXIX. Given seventeen sentences, the student will combine the related sentences using noun clauses.

FUNDAMENTALS OF WRITING

LANGUAGE ARTS

Fundamentals of Writing

The material used in stating the performance objectives was adapted from material in Developing Ideas, O'Dea, Bergman and Lumsden, Basic Composition Series, SRA, Chicago. Assignments were copied verbatim. No permission was requested for using this material because there wasn't time to do so and still meet the time constraints for producing these objectives. The use of the book was arbitrary, because it was available, and because it made the labor possible in a short period of time. This is not to suggest that teachers should, or must, use this writing laboratory for instruction. Teachers may, and should, draw from whatever sources are available for whatever lessons they may devise with limitless imagination to suit the needs of their students in individualized instruction. Students should proceed at their own pace in learning to write. That is not to say, however, that a student need spend a whole semester learning one concept or one skill, but he must learn to pace his learning within reasonable time schedules.

Implicit, though not stated, in each performance objective is the condition that the student has been provided with a variety of instructional activities, lessons, practice writing sessions, and individual conferences before he can be ready to undertake the performance objective.

No recommendations for grading purposes have been made because each teacher must decide for herself the grading scale, (how she will evaluate a composition). Criteria for such evaluations are given in each objective.

LANGUAGE ARTS

Fundamentals of Writing

GENERAL CONCEPT: Writing is transforming ideas into words for others to read.

SUB-CONCEPT 1: Good writing is effective communication through organization.

NARRATIVE: Four basic considerations in planning and writing a paragraph are:

1. Finding and limiting a topic.
2. Writing to a particular audience.
3. Developing a controlling purpose.
4. Maintaining unity.

TPO #1: In thirty minutes of regular class time, the student will write a paragraph of five to ten sentences, addressed to a classmate whom he knows well, on a subject of his choice. Before handing in his revised composition to the teacher for evaluation, he will rate himself at the bottom of his paper or on the back of it, using a scale of one to five next to the items he has listed as follows:

1. Finding an interesting subject.
2. Considering the reader.
3. Limiting the subject.
4. Having a controlling purpose.

TPO #2: In fifty minutes in class, the student will write a paragraph of any length about either school courses, pets, crime, music, sports, or any subject of his choice. Before handing in his composition for teacher evaluation, he will rate his own paper by doing the following:

On the back of his composition he will list F-I-R-S-T steps in writing and rate his theme on a scale of one to five on each item in relation to his theme.

F Finding a good subject.
I Interesting the reader in the subject.
R Restricting the subject to the right size.
S Staying on the tract of the controlling purpose.
T Tracking the idea for the reader with a topic sentence.

NARRATIVE: The elements of organizing a paragraph are:

- Ordering details
  - Time and space order
  - Logical order
- Using various types of paragraph development
  - Specific details
  - Reasoning
  - Contrast
- Using transitional devices
  - Signals
  - Repetition
  - Substitute words

TPO #3: In class in fifty minutes, the student will write a paragraph of five to ten sentences on one of the suggested topics, being careful to keep his purpose in mind and to give the reader interesting information in a way that he can understand by arranging details in logical order. Before handing in his composition, the student will rate his own theme on the back of the paper by writing a brief statement that answers these questions:

1. Do I have a limited and interesting subject?
2. Is it something that I should interest my particular reader (teacher)?
3. What order of details did I use and how well did I follow it?

Assignment 1: Explain something, such as a referee's calls for televised football, the trends in modern art, how you organize your record collection, different kinds of television commercials, or any collection of related things.

Assignment 2: Write a paragraph (teacher is the reader) giving your opinion on what aspect of American life would be the most valuable to "export" from the United States other than material goods and a high standard of living.

Assignment 3: Write a paragraph about three or four things that bother you specifically (pet peeves). Start with a topic sentence that tells the reader right away how many things will be mentioned and arrange details from least annoying to most annoying, or in some other reasonable manner.

TPO #4: The student will write a composition in fifty minutes in class on one of the assignments provided. He must identify the assignment by number (1, 2, 3). Before submitting the final copy of his composition to the teacher for evaluation, he will write a brief statement on the back of his paper rating himself on the following:

1. What kinds of apecific details or reasons have I used?
2. How good are they?
3. Are they well ordered?

Assignment 1: According to the U. S. Department of Agriculture, 60% of teen-age girls and 40% of teen-age boys have poor diets. The problem is serious, especially for girls, whose nutritional habits may affect them in later childbearing years.

Experts have the statistics about nutrition nationally, but you know more about your local situation. In a paragraph of six to ten sentences, explain why teen-agers you know (including yourself) eat so badly -- or so well, if you think so. If you do not know or cannot find any good reasons, discuss in detail what you know about the eating habits of your friends, or maybe you can explain in detail

what you think is a good diet. Think of your teacher as your reader.

Assignment 2: The reasons why different people like different things are often fascinating. Often, however, a person simply says he likes a certain book, television show, or recording star, and does not explain why. Here is a chance for you to think about the reasons behind your favorite interests.

Explain to your classmate (the reader) why you like a particular book, television show, or recording star. Or, if you would rather not try to explain that, explain why you personally like your favorite interest. Use specific details to explain what strong points the item or person has. Your paragraph should be six to ten sentences long.

Assignment 3: Put yourself in the position of a salesman. What you are paid depends on how much you sell. One of your approaches is to write a short advertisement to go in a newspaper. You can afford to buy newspaper space for only a small advertisement, no more than five to eight sentences.

Sell a product you know something about--a type of jacket, a new car, a certain book, something to eat. Anything you own or would like to own is a good subject.

After catching the buyer's interest with your first sentence, you can concentrate on the specific details that will attract him to your product. Or you can use the whole paragraph to present the reader with reasons why he personally should buy your product.

TPO #5: The student will write in class in fifty minutes a paragraph no longer than to fill one side of an average-sized sheet of theme paper, choosing for a subject any one of the three topics provided. The key blanks are left open to allow for a wide choice. Before handing in the composition to the teacher for evaluation, he will rate himself by explaining briefly on the back of his paper how well his paragraph is developed, ordered, and tied together.

1. The best way to _____.
2. _____ is better than _____.
3. _____ should be improved.

TPO CHALLENGE ASSIGNMENT*: During class, in fifty minutes, the student will write one long paragraph (one or more pages) or several paragraphs. The subject may be from literature or something learned this week in science or social studies that was of personal interest, something significant that happened outside of school which led to a change of ideas or some news story that caused personal worry, or initiated thought or curiosity. The writer must combine two or more methods of ordering details to create a unified composition. The use of specific

*Challenge assignments are offered to students of superior ability.

details to develop the controlling purpose, of examples, of reasons, of contrasts, or of any other devices to clarify or support a general idea is encouraged.

Before turning in the composition to the teacher for evaluation, the student will add, at the bottom of the paper or on the back of it, a brief statement explaining which methods of development or order were used in the composition.

SUB-CONCEPT 2: Good writing requires clear and concise sentences.

NARRATIVE: Revision during the composing process is necessary to achieve sentence clarity, conciseness, variety, and emphasis. Revision can be accomplished by:

Removing misplaced modifiers.
Removing unnecessary words.
Placing adverbs in proper order.
Placing relative clauses in proper order.
Transforming sentences.
Combining sentences.
Reducing ideas to fewer words.

TPO #6: In fifty minutes in class the student will write a composition using as a subject one of the three assignments provided. Effort should be concentrated on the development of ideas rather than on the wording of individual sentences. All working drafts will be turned in with the final composition for evaluation. On the back of the finished copy, the student will explain briefly what he did to make his sentences clear and concise.

Assignment 1: One observer of the American scene has had this to say about the problems of the American teen-ager:

> ...The growing child has a double task of preparing for making a living and for making a life---one, the problem of finding a career; the other, that of finding himself. In the case of the girl--except in the instances where she is in earnest about a career--the two preparations are merged into the preparation for marriage, which is viewed as both a living and a life. With the boy, pressures are to give primacy to making a living, so that he finds himself thrust into choosing the job or career for which he must train before he has gone far enough in his emotional unfolding to have much basis for choice. The result is often a gnawing conflict between what is expected of him and what he finds welling up within himself, rebelling against the plans for him.

To what extent do you agree or disagree with the writer? Are there any specific experiences you know of that bear out or contradict what he says?

Are the problems of a boy really different from those of a girl? Do you see some evidence that you or your friends have a desire to rebel against plans that seem to be made for you? Write a composition of any length (your teacher is the reader) giving your opinions.

Assignment 2: For thousands of years people have been telling fables, little stories that almost always have animals as their main characters. A fable may be an interesting story in itself, but its main purpose, usually, is to say something about human nature. Here is one fable:

One day a dog carrying a tender, delicious piece of meat in his mouth came upon a stream that he had to cross. As he waded out into the swift moving stream, he saw his reflection in the water and thought it was a dog with a bigger and better piece of meat. The dog snatched at the reflection. As he did so, he dropped his meat and the current swept it away. The dog was left with nothing.

The point of the fable is obvious. But do you agree with it? What situations in your life does it really fit? Are there situations that it does not fit? In a paragraph of six to ten sentences (a classmate is the reader) discuss either the fable itself or whether the fable fits some part of your own life.

Assignment 3: A teen-age girl wrote the following letter to advise columnist Ann Landers:

Dear Ann Landers,

I am a sixteen year old girl who would like your help with a problem; it's my mother.

When I am invited to a party I voluntarily give my mother the name, address, and phone number of the person who invited me. I don't object to this. I do object when she calls up the mother of the person who is giving the party and gives her the third degree.

She has to know what time the party starts, when it will be over, and who the chaperones are. I am sure the mothers resent her nosiness. It also makes me look like a baby.

Will you help me out by telling my mother she shouldn't make these calls?

Embarrassed Infant*

*Reprinted from The Chicago Sun-Times by permission of the publishers and Miss Ann Landers in Developing Ideas, O'Dea, Bergman and Lumsden Basic Composition Series, Holt, SRA, Chicago.

How would you respond to this letter if you were Ann Landers? Does the girl have a just complaint? Or does her mother have a right to check up on her?

Instead of writing a letter back to "Embarrassed Infant," state your opinion in a paragraph of five to ten sentences. Think of one of your classmates as your reader.

TPO #4: In fifty class minutes, the student will write a paragraph of six to ten sentences contrasting two activities, explaining how they are different. The teacher is the reader. The writer may choose to write about two sports, two hobbies, two jobs, or any other kinds of activities.

TPO CHALLENGE ASSIGNMENT*: See what kind of word pictures you can build from some basic statements. Choose five of the numbered statements or, if you prefer, make up some of your own. Without changing the wording of your basic statement, add details that will give the reader a clear, vivid picture.

Write your sentences on scratch paper first, read each one aloud to get its rhythm, revising it until your ear tells you it is right. Then write your five finished sentences on a clean sheet of paper.

1. The sun was hot.
2. The girl smoothed her hair.
3. The meal filled the table.
4. The alarm clock rang.
5. The car sped along.
6. Her face grew red.
7. _____ writes with style.
8. The tall cowboy stood up.
9. The batter stepped up to the plate.
10. The pain in his side increased.
11. _____ spun around angrily.
12. The athlete flexed his muscles.
13. The dog scratched his ear.
14. The hospital was quiet.
15. The principal _____.

When you have finished, turn in your paper to your teacher.

SUB-CONCEPT 3: Good writing is effective communication through the use of appropriate language.

TPO #8: In class, in fifty minutes, the student will write a composition, identifying it by assignment number (1, 2, 3) and writing on the back of the final copy a brief statement explaining how well he thinks he accomplished his first draft, the kinds of words. As an aid in revising his first draft, the writer may use the following questions to check the kinds of words he has used: Are the words specific and concrete? Appropriate to the audience? Has he made changes that would make the composition clearer and more appropriate?

Assignment 1: Assume that you have been asked to explain the student's point of view on some controversial issue (such as secret clubs, hair styles, or clothes, or approved book reports) to a group of parents who disagree with the student's opinion. Your task is to present additional information in a reasonable way so that the parents will understand your position better.

Limit yourself to a paragraph of no more than twelve sentences. To present an effective case so briefly, you will have to make every sentence count. You will have to use words that are clear and forceful and that also make the right kind of impression on the parents.

Assignment 2: During this school year you have learned a great many things--more than you could recall on any one test no matter how long it was. Consider then how much you have learned in the past several years--how much more you know than, say, a fourth-grader.

Imagine that, as an experiment, your science or mathematics teacher ask you to give a ten-minute talk to fourth-graders about some one thing you learned in science or math this year. (If you have not taken either subject this year, you may choose another course.) Plan what you will teach, how you will present it, and the brief summary of what will follow. Your assignment now is simply to write a paragraph that presents your summary. You could begin with something like this: "Today, I'm going to tell you a few things about ..." And remember, you're talking to fourth-graders.

Assignment 3: Your school probably has quite a few different clubs--a skating club, a bowling club, language clubs, a 4-H club, and others. Choose one of these clubs as your subject. Explain why it is important, or what is has accomplished, or how it is organized, or any other point that interests you.

If you prefer, you may choose another group instead of a school group. You may discuss a neighborhood club, a hobby group, a sports team, for example. In any case, limit your paragraph to one feature of the group, such as its beginning, its purpose, or its accomplishments.

Write your paragraph to some elementary school friends who do not belong to the group you are writing about, and use the kind of language they will understand best. The paragraph should be at least five sentences long, and no longer than ten sentences.

SUB-CONCEPT 4: Words can change our lives.

TPO #9: In fifty minutes in class, the student will write a paragraph of five to ten sentences, making sure that the words used are the right ones for the audience and right for the purpose of the assignment given below. After completing the final draft, the student will rate himself on the back of the paper before handing it in to the teacher for evaluation. He will rate himself in two or three sentences explaining what he thinks about how clear the words are that he has used, how appropriate they are, and how consistently they are charged or neutral.

Assignment 1: Pretend that a Russian student has answered a letter you wrote to him and that he disagrees with what you said and also makes several criticisms of American life and institutions. He says, for example, that American teenagers are lazy and spoiled, think only about a successful job or marriage, and plan their lives entirely according to their parent's wishes.

Now that you have spent time thinking about the need for clear language, the importance of appropriate words and the effectiveness of charged and neutral words, you should be able to do a better job of convincing him. You may choose to write about any feature of life in the United States.

TPO CHALLENGE ASSIGNMENT*: In class in fifty minutes, the student will write a story plan for a short story. After he has worked out the details of his plot on a sheet of scratch paper, he will write out each part of the plot (beginning incident, developing incidents, climax, conclusion). He will turn in the paper to the teacher for evaluation. The teacher will then decide what further procedures the student should follow. (Forget it, or continue the composition for an additional assignment.)

Assignment 2: To find a good idea for a short story, consider some situations that have conflict--an exciting action, a difficult and important decision, a clash of values.

Decide what you want the story to do. For example: "I want to show how a selfish, beautiful girl comes to realize how her own vanity has punished her."

Choose an appropriate point of view.

SUB-CONCEPT 5: Good writing is the result of hard work, constant practice, clear thinking, and careful revision.

TPO #11: The student will write a paragraph of five to ten sentences in class in fifty minutes about some new feature of modern life--a new invention, a new idea, a new attitude, a new fashion, or any recent development about which the writer has an opinion. For example: A new kind of entertainment, a new education, a new social custom, a new trend in dress. The teacher is the reader.

*Challenge assignments are offered to students of superior ability.

Assignment 1: Maybe you know about the god Janus, after whom the year is named. The ancient Romans thought of this god, who had two faces in the opposite directions, as having power over doors, gates, and over beginnings and endings.

Like the god Janus, you are now at the ending and beginning. You are ending your school year* and beginning your summer. In writing this last composition, you can look either backward or forward.

If you look backward, over the past school year, you can write to your teacher about events that impressed you most, the most important thing you have learned, or differences in your attitude toward school or life in general (from then and now).

If you look forward to the summer, you can explain to your teacher your summer plans, perhaps for travel, work, or reading.

*Semester or course, etc.

BASIC COMPOSITION

LANGUAGE ARTS

Basic Composition

The general and sub-concept and TPO's (Terminal Performance Objectives) were written from material found in Approaches to Writing, Reeves, Eglin, Basic Composition Series, SRA, Chicago, 1969. Permission to adapt the material in the series was not sought, nor was permission sought to copy some material verbatim. From time to time such material was footnoted, but since this curriculum guide was made for use in this parish only and not to be sold or circulated, such effort was cursory.

The choice of the SRA series for the purposes outlined above was arbitrary because the organization of lessons, tests, models, and exercises are not only admirably suitable to classroom use as the stand, but if they are not available to the teacher, the concepts and TPO's derived from them will enable versatile and creative teachers of basic composition to set goals and to organize instructional activities.

Implicit, though not stated in each TPO, is the condition that the student will have been led through a series of meaningful learning activities and writing exercises which will prepare him to satisfactorily complete the TPO. The evaluation of the completed assignment in terms of degree of TPO achievement will vary from teacher to teacher. So be it.

Examples, models, and specific literary works suggested for use are arbitrary and teachers are free to substitute such items.

BASIC COMPOSITION

GENERAL CONCEPT I

Basic techniques and skills of exposition, description, and narration in a paragraph must be developed in specific ways for specific purposes.

SPECIFIC SUB-CONCEPT Ia

The writer must keep in mind that he is writing for a reader, that readers and writers have experiences in common, and that the writer's purpose must be clearly stated.

TPO #1: The student will write a paragraph from seven to twelve sentences discussing one of a number of cartoons studied with the objective of pointing out what awareness and understanding a reader must have in order to appreciate the situation pictured in the cartoon. Approved models may be used for reference.

SPECIFIC SUB-CONCEPT Ib

There are three ways of gaining and holding reader attention: ordering details, sharpening details, and highlighting details.

TPO #2: The student will write a paragraph of from seven to twelve sentences about a topic chosen from a list provided or from a topic of his own choice, using either comparison and contrast or climax, sharpening and highlighting details, and beginning and final statements that use descriptive and narrative elements.

Topics:

1. A house, neighborhood, or town as it was years ago, and as it is today.
2. A schoolroom, library, laboratory, corridor, gymnasium during the day and then late in the afternoon.
3. A playground during the summer and during the winter.
4. An old friend you see after an absence of many years.
5. A study hall just before and just after students leave it.

SPECIFIC SUB-CONCEPT Ic

The writer can put the imagination of the reader to word by suggesting more than is actually written.

TPO #3: The student will write a paragraph of from seven to twelve sentences in which the power of suggestion is used. The topic may be chosen from a list provided, or it may be a place, an activity, or a person of his own choice. The student is urged to use approved model paragraphs for reference.

subject he will discuss and indicates what he is going to say about it. In the body of the paragraph, he develops his topic sentences supporting his purpose in writing.

METHODS OF PARAGRAPH DEVELOPMENT	LINKING DEVICES
	Transitional Words
Facts	Addition
Reasoning	Result or cause
Incident	Sequence or order
Example	Contrast or opposites
Hypothetical example	Equivalents: synonyms and pronouns, repetition of words or phrases

SPECIFIC SUB-CONCEPT IIc

There are a number of equally valid ways of developing the same material in an expository paragraph.

TPO #6: The student will write an expository paragraph of from seven to twelve sentences on a topic of his own choice, or on a topic from the list given, providing adequate support for his topic sentence and using his own individual approach in developing his topic. This paragraph will demonstrate the writer's accumulation of skills from the previous writing assignments and demonstrate his ability to use himself as the imaginary reader who asks, "Why do you think so?" and "Is this enough evidence to support the topic sentence?"

Topics:
The characteristics of a good friend.
The oddest animal I have ever seen.
The attraction of my favorite sport or hobby.
What is the matter with the student council?

TPO #7: The student will write four different versions of the same composition going from one extreme to another. The first should use a no-holds-barred treatment; the second should take the audience into account but give his own side; the third should take the audience's point of view; and the fourth should let neither through. The audience should be either teachers or parents and the subject should be one on which there would probably not be wholehearted agreement between the writer and the audience. For example, topics could be teen-age music or teen-age rebellion, or perhaps about a curfew. The use of approved models for reference is encouraged.

GENERAL CONCEPT III

An expository theme is a composition of 300 to 500 words that seeks to explain something to a reader and which follows a certain organizational pattern.

SPECIFIC SUB-CONCEPT IIIa

In the development and organization of an expository theme of 300 to 500 words, the "middle" carries the major weight of the writer's work and should be considered first.

TPO #8: On a topic of his choice or a topic from a given list, the student will write an expository theme of 300 to 500 words in which he explains something to his reader. In addition to the theme, he will draw up on a sheet of paper the various steps taken from general subject to thesis statement.

Topics:
High school life, books, entertainment, travel.

The use of approved models for reference is encouraged.

NOTE: This theme should include topic sentences, linking devices, methods of development, introduction, and summing up.

SPECIFIC SUB-CONCEPT IIIb

An expository theme of definition can be developed by using operational definition, rhetorical definition, and definition by negation.

TPO #9: The student will write a 300 to 500 word expository theme of definition in which he:

1. Uses the opening paragraph to show why the dictionary definition of the term is inadequate;
2. Uses the body of the theme to give a rhetorical definition of the term he has chosen;
3. Uses the concluding paragraph to sum up his position and ends on a strong final note.

The student may choose one of the terms supplied or he may choose one of his own.

Terms:
Fairness, patriotism, loyalty, happiness, cynicism, imagination, charm, spirit, style, personality.

The use of approved models for reference is encouraged.

SPECIFIC SUB-CONCEPT IIIc

The beginning and the end of an expository theme have special importance and grow out of the middle to create thematic wholeness and unity.

TPO #10: The student will demonstrate his mastery of the skills of writing introductions and conclusions by writing two possible introductions and two possible conclusions to the middle of the theme which is provided. The thesis statement will provide the information to complete this assignment.

Any of the four methods of beginning and the three methods of concluding may be used. The use of imagination is encouraged so long as the introductions and conclusions are consistent with the middle of the theme. The two introductions should follow a different method. The same method should not be used twice. An approved model may be used for reference.

Student thesis statement: I have always found that mythological animals are much more fascinating than even the most exotic, real animals.

Middle of the Student Theme:

The Phoenix, for instance, has one of the most fascinating histories in all of animal mythology. According to an ancient myth, this beautiful bird lived alone in the Arabian desert for periods of five to six hundred years. At the end of this time, the Phoenix would let itself be consumed by the flames of a funeral pyre. As the flames died out, the bird rose from its own ashes, its life renewed to begin another five to six hundred years of existence. Thus it was immortal and, in fact, has become a symbol of immortality to men.

The myth of Pegasus, a winged horse of Greek mythology, is almost as interesting. According to this myth, Pegasus sprang from the dying body of Medusa. Medusa, a monster who had snakes for hair, was one of the three Gorgons. Her look was so fierce that she turned anyone who looked at her into stone. But Pegasus was completely different from Medusa. Instead of being a fierce and dangerous animal that harmed men, he was a source of poetic inspiration. With the stamp of one of his hoofs, he created Hippocrene, the fountain of the Muses. Actually, the myth of Pegasus could be used as an instance of how good can sometimes come out of evil.

And some mythological animals are fascinating, just because of their physical appearance. The griffin had the body of a lion and the head and wings of an eagle. The centaur was a monster with a man's head, arms, and trunk, and a horse's hind legs, while the minotaur is usually pictured as having the head of a bull and the body of a man.

TPO*: In this challenge assignment, the student will critize someone else's writing by rewriting and polishing it. In revising the theme, the writer may use his imagination, but he must retain the basic material without adding opinions of his own. In addition to his revision of the theme, the student will hand in his work sheets with his lists of criticisms. Below is a checklist suggesting some points of consideration.

1. Is the thesis statement clearly presented?
2. Does the middle of the theme develop the thesis statement?
3. Does the conclusion refer back to the thesis statement?
4. Are the introduction and conclusion and middle all smoothly connected?
5. Are the paragraphs individually well written?

*This is a challenge assignment for a student of superior ability.

THE HIGH SCHOOL BASKETBALL GAME

Most of the kids at my high school go to school every other Friday night but they do not go to study. On alternate Fridays there's always a basketball game. Some kids go to the game to see the game, and some kids go to see each other. Lots of watching goes on, but it isn't always the court and players being watched. In this paper I'll discuss two reasons when they call themselves "spectators" on Friday nights.

At last week's game, I sat in front of a group of sophomore girls. From the squeals and shrieks that came out of their mouths, anyone would have thought that they were really interested in the game and excited about it. At least I thought they were. But one girl kept kicking me in the back, and when I turned around to ask her to stop it, I saw that each one of the group had her head turned toward the top of the bleachers where another group of girls was sitting. It dawned on me when I looked at them that all of the noise had nothing to do with the game; one group would see something or someone in the bleachers and point it out to the other group. Then every one would scream and giggle. I was very disgusted.

A basketball game is to some a very serious thing. School sports make up an important part of our development as people. The competition is very healthy and it's also important to keep physically fit. Just watching a game can be very educational. You can see how players move from up in the bleachers, and pick out certain patterns that they make on the court. One can see the value of team work, and feel a strong sense of school pride. It is also good for the players to have lots of people there to support their efforts. This means a great deal to them and helps them to play better. I wonder if they really think that the huge crowds their games draw are honestly interested in their performances. I'm certainly not going to tell them my opinion on the matter.

You certainly couldn't define the crowd that shows up at these games. Some of them do seem to be there for the sake of the game, but the rest are around only for social reasons. All are noisy and excited about something, whatever that might be. And nobody sits calmly by, cooly observing either the court or anyone around it. Nor does anyone sit still--there's as much movement in a given ten feet of bleacher space as there is on the whole length of the court.

I honestly wonder why people show up for these games.

GENERAL CONCEPT IV

Most writing problems can be solved by revising and polishing, critical examination and through the study and mastery of specific techniques.

SPECIFIC SUB-CONCEPT IVa

The techniques of process can be used in many different kinds of writing.

TPO #11: The student will write an expository process theme of 300 to 500 words, following the basic organization of introduction, middle, and conclusions. However, the principal emphasis in this theme will be the explanation of a process based on the situation given below, or you may select a process not listed in those situations. An approved model may be used as a reference.

SPECIFIC SUB-CONCEPT IVb

The use of analogy as a technique in writing helps to explain something difficult by comparing it to something simple.

TPO #12: The student will write a theme of approximately 300 words consisting of three to five paragraphs explaining a situation by means of an analogy or a figure of speech. One of the possible situations given may be used or another of the writer's choice may be used after it has been approved by the teacher. The paper should proceed as follows:

1. The introduction should bring in the complex situation to be explained. It should either be suggested or stated that analogy will serve as the basis for organization.

2. The body of the theme should develop the figure of speech that underlies the explanation. The figure of speech should be kept simple and the parallels made obvious.

3. The conclusion should be brief.

The theme should be accompanied by all work papers which should also contain the diagram of the complex situation and the figure of speech which set of parallel sentences will serve as the outline of the theme.

Possible Situations

1. Fifty years ago machines certainly played a large part in our lives. We were often interested in finding out how they functioned. Today there are far more machines than ever before, yet people seem to care less about how they operate. Why should this be so?

2. When you were in grade school, you probably looked forward to the time when you could go to high school. You probably thought that when you got to high school, you would finally be treated by the teachers as an adult, and that you might even be regarded by them as an equal. By now you must realize that things haven't worked out exactly that way. Moreover, you probably have a sneaking suspicion that things won't change after college and throughout life, this situation might continue. Why should this be so?

3. There were probably many times when someone in your family ordered you to do certain chores or tasks, and you probably were resentful about the way this person kept checking up on you. It was as if this person felt you couldn't be trusted. Since that time you have probably found yourself acting as someone's supervisor. And you notice that you keep checking up on this person. It's not that you don't trust him, it's just that you can't seem to find any other way of making sure the job gets done. Why should this be so?

Model for Major Writing Assignment 12

The Well-Balanced Diet

It is fashionable at present for students to complain that colleges seek to make them into conformists. Certainly the large schools they attend do require students to pay attention to credit hours and courses of study. But these requirements are mild compared to those faced by students at the turn of the century. A quick glance at a valid analogy--a meal at home--can show how much better off today's students are.

At the turn of the century--when father knew best--the children never had to worry about choosing foods. If beef was served for the meat course, then everyone ate beef. Father decided how much was to be eaten, and the child ate. There was only one choice: to eat what was given you--and in proper quantity--or leave the table. What was true of meals in this kind of home was equally true of education at the authoritarian college. Getting an education meant that you would encounter certain predictable courses. If Latin was labeled a required course, then you took it--and you took it for the required number of credit hours. What's more, all courses taken had to be completed. The result was that students also had only one choice: to take the prescribed courses--and the proper number of credit hours in each--or leave school.

But today, homes and schools are organized more democratically. Many homes, for instance, provide nonrigid cafeteria-type meals. Within limits, children may choose from among the courses offered, choosing as much of these foods as they want. Likewise, they may even (again within limits) change their minds and not finish the foods selected. The result is that these children-by staying within certain limits-can choose appealing foods and still receive proper nourishment. Many colleges have made this same adjustment in regard to education. The nonrigid course of study is almost standard now. Within limits, students may choose from among the courses of study offered, taking the classes they wish. Again within limits, they may even change their minds and not complete these classes. By and large, the students are far happier, since they can shoose classes that appeal to them and still receive a proper education.

Of course, many students faced with these choices have ended up with indigestion, but few would want to return to the so-called "good old days." It's hard to find a satisfactory substitute for freedom.

(The student who wrote this composition has used the analogy of food and education effectively.)

SPECIFIC SUB-CONCEPT IVc

A writer can influence his readers through a skillful use of objective facts and subjective selection (sometimes called "pseudo-objectivity").

TPO #13: The student will write a theme of from 300 to 500 words that sounds quite objective throughout (and that uses objective material for the most part) and yet allows the reader (teacher or peer) to see the writer's attitude about someone or something. The subject may be an interview with someone, a description of a home town or school, or a relation about a place visited. Approved models may be used for reference.

GENERAL CONCEPT V

Individual reactions to a poem, story, or essay are valid, and a good critic weighs his judgment in the balance between the work itself and his feelings about it.

SPECIFIC SUB-CONCEPT Va

It is possible to understand poetry and to talk and write about it intelligently and with interes.

TPO #14: After having read the poem, "To an American Poet Just Dead," by Richard Wilbur, and after having answered correctly the questions that follow it, the student will write an expository theme of 300 to 500 words in which he discusses the meaning of the poem. The theme should include all of the elements of an expository theme. The theme, "The Unexplorer," may be used as a model. The poem, questions, and model theme appear below.

TO AN AMERICAN POET JUST DEAD

In the Boston Sunday Herald just three lines

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1. Which of the following sentences could be used as a thesis statement for a theme discussing the meaning of Wilbur's poem?

   a. The writer admits that the poet who has just died was the least important person on the street.

   b. The writer sees suburbia failing to react to the death of a poet.

   c. The writer describes the sights and sounds of suburbia.

   d. The writer notes that in suburbia, even though a poet has just died, the fathers sleep late while automatic sprinklers water their lawns.

2. In line 2, the phrase "no-point type" refers to the small print in which the dead poet's obituary was printed. The significance of this is that the

   a. writer nearly missed reading about the poet's death.
   b. Boston Sunday Herald is difficult to read.
   c. poet's death was considered unimportant.
   d. Boston Sunday Herald didn't approve of the dead poet's poems.

3. The word chaplet in line 13 means both a wreath or garland worn on the head and a certain kind of prayer. Knowing this, which of the following would you say are implied by the phrase "chaplet tears?"

   a. The shape of the sprinkler spray on the lawn.
   b. The sprinklers keep working even though the poet has died.
   c. The fathers keep the sprinklers going as a tribute to the dead poet.
   d. The sprinklers could be prayerfully mourning the poet's death.

4. What is the significant contrast set up in the fourth stanza?

   a. The silence of sprinklers and deep-freeze units against the noise of grinding gears and blowing horns.
   b. Machines responding to the poet's death as if they were human.
   c. The flowing water of the sprinkler against the frozen water in the deep-freeze units.
   d. The cars moving on the street and those behind the garage doors.

5. In stanza 2, the writer says that some eminent citizens of the community are "Also gone, but a lot less forgotten." In referring to them, he

a. shows that the community seemed to care more about these people than the dead poet.
b. says that he thinks they were more important than the dead poet.
c. simply points out that their obituaries were longer than the poet's.
d. doesn't think these men should be forgotten.

6. When the poet refers to the "soupy summer...full of...yawns" in stanza 3, the suggestion is that

a. everyone is naturally sleepy in the summer.
b. people are so complacent and bored in the suburbs that they are unmoved by the death of a poet.
c. people stay out late during the summer months.
d. it was very humid and everyone felt tired.

7. The phrase "Sunday fathers" in stanza 3 refers to

a. just the fact that it was a Sunday.
b. Sunday's being the usual day for fathers to stay in bed late.
c. the suburban way of living in which Sunday is the only day of the week when fathers get to be with their families.
d. ministers and priests.

8. In which standa does the writer look for some response to the poet's death?

a. Stanza 1
b. Stanza 2
c. Stanza 3
d. Stanza 4

9. Where does the writer find a sympathetic reaction to the death of the poet?

a. In the Boston Sunday Herald.
b. From the sprinklers and the Studebakers.
c. From the inhabitants of suburbia.
d. Nowhere.

10. While the poem talks about the death of a poet, it is really a commentary on

a. the narrow self-contained suburban way of life.
b. city versus suburban living.
c. death itself.
d. how nobody seems to care for poets anymore.

Check your answers and then go on to the major writing assignment.

The Unexplorer

There was a road ran past our house
Too lovely to explore.
I asked my mother once-she said
That if you followed where it led
It brought you to the milk-man's door.
(That's why I have not travelled more.)

It is a rather short poem, yet that doesn't mean that there is little to say about it. Here, for example, is a student-written theme that discusses the meaning of Millay's poem. Read it carefully and look for the ways the writer has presented his interpretation of it.

The Meaning of "The Unexplorer"

People don't go exploring anymore. Trains, ocean liners, and airplanes have brought all the different parts of the earth so close together that there doesn't seem to be any unexplored area left. Newspapers and magazines run articles all the time about farr-off places, letting you sit in your own home and read about some remote island or small nation thousands of miles away. The adventure of going to a strange and unknown land is gone because, to most people today, no place seems unknown or strange.

But this doesn't hold true for a child. To him the commonplace is always new. To him even the nearby can be unknown, mysterious, and even frightening.

Edna St. Vincent Millay has written about this world of the child in her short poem "The Unexplorer." She describes how the spirit of the explorer in every child is a mixture of hope and disappointment. The end of the street can be as exciting as the end of the rainbow, but the child will always learn that there is no pot of gold at the end of either.

The first two lines of the poem recall a situation many of have felt ourselves:

There was a road ran past our house
Too lovely to explore.

The child, who may be the poet as a young girl, is intrigued by the road that leads somewhere unknown, but the same mystery that attracts her also frightens her. She is in awe of the road and the challenge it represents and, hesitant to set off by herself, she turns to someone with experience to find out about it:

I asked my mother once-she said
That if you followed where it led
It brought you to the milk-man's door.

The child learns that all the exciting places the road might have led to

aren't really there; exploring it would only take her to the milk-man's house. And the effect of the mother's down-to-earth answer on her child is clear:

(That's why I have not travelled more.)

The child accepts her mother's realistic view of the road outside their house. She learned that all the wonderful possibilities weren't to be realized so she didn't bother to explore the road on her own. The poem's last line suggests that perhaps the child, now grown up, missed a lot by not traveling that road, and other roads, to find out for herself where they led.

1. Does the theme discuss the poem's meaning?

2. Has the writer of the theme treated both what the poem says and what it suggests?

The student's theme treats the meaning of a poem. Of course, a theme is much longer and less condensed than a paragraph; therefore, its discussion of meaning is broader in scope.

Miss Millay's poem is about the exploring nature of a child. The writer of the theme has approached the poem's meaning by discussing this as a common experience; we can understand the poem on the basis of our recognizing the experience it talks about.

The writer explains the poem almost line by line. First, he quotes the first two lines and then explains them. Next, he presents and explains the following three lines. Finally, he quotes and discusses the last line. This exact method of paraphrasing, or retelling, can be used to help interpret most poems, especially shorter ones like "The Unexplorer." But it must by remembered that the paraphrase is only part of the interpretation, for it only discusses what the poem says. For the treatment of the poem to be complete, the writer must also discuss what it suggests to him.

The first three paragraphs of the theme explain the background of the basic experience the poem suggests. Then the paraphrase is given in the next long paragraph, interspersed with quotations from the poem. Then, in the final paragraph, the writer of the theme refers back to the poem's suggestion, pulling together and making a meaning out of what the poem has said and suggested.

The theme is a thorough and interesting interpretation of the poem. But has it lived up to its name-is it really the kind of theme you have studied in this book? Read the theme again, and then look at the questions below.

1. What kind of theme is it? How do you know?

2. Is there a thesis statement? If so, where is it, and is it adequately supported?

Was the theme like others you have read? It should have reminded you of the ones you studied earlier, because it is an expository theme. How can you tell? For one thing, it explains the meaning of the poem, and you learned

that expository themes explain. And because it is an explanation, it has a thesis. Also, the theme has a beginning, a middle, and an end.

As is often the case, however, the thesis is not stated explicitly or labeled as a thesis statement. It is there, nevertheless, even though it does not come at the very beginning of the theme. Instead, the first three paragraphs of the theme build up to the writer's thesis: "The end of the street can be as exciting as the end of the rainbow, but the child will always learn that there is no pot of gold at the end of either." This, presented in figurative language, is what the writer believes the poem to be about, and this is what his theme discusses.

What support is there in the theme for this belief of the writer's? The support is found in his specific references to the poem itself and in his discussion of the common experience of children in exploring the world. The body of the theme, therefore, is based on the poem itself-the lines that make it up-and on what the poem suggests to the writer. It is out of this combined material that the writer's thesis is drawn; it is this material in which the meaning of the poem waits to be discovered.

In the student's theme you can see that he has proceeded to explain the poem in sections, following it from beginning to end. This is one valid way to get at the meaning of a poem. But it isn't the only way. Another writer might choose to discuss a poem according to the ideas in it. This approach would lead to a different kind of organization.

For instance, consider the following situation. Two writers have been asked to find the meaning of the same poem. The poem has three stanzas--that is, three groups of lines that divide the poem into three fairly equal parts. The writer of the first theme decides to discuss the ideas as they appear in a kind of numerical order--the ideas in stanza 1, then in stanza 2, then in stanza 3. The other writer, however, sees three main ideas in the poem and notices support for them in different stanzas. They write their themes accordingly.

Look at the following outlines. They show how the meaning of the poem was discussed in the two themes:

Theme 1

Paragraph 1: Introduction
Paragraph 2: Discussion of ideas in stanza 1
Paragraph 3: Discussion of ideas in stanza 2
Paragraph 4: Discussion of ideas in stanza 3
Paragraph 5: Conclusion

Theme 2

Paragraph 1: Introduction
Paragraph 2: First main idea, supported by quotes from stanzas 1 and 2
Paragraph 3: Second main idea, supported by quotes from stanzas 1 and 3

Paragraph 4: Third main idea, supported by quotes from stanza 2
Paragraph 5: Conclusion

In Theme 1, the writer organized his ideas in the same way the writer of the theme about "The Unexplorer" did. He followed the poem through from beginning to end, discussing the ideas by stanza. But in Theme 2, the writer organized the middle of his theme according to the ideas he found in the poem. Because support for some ideas was found in more than one stanza, for instance, there was support for the second main idea in both stanzas 1 and 3, the discussion of the poem does not proceed in the same order as in Theme 1.

Either kind of organization is acceptable; the choice of one or the other depends both on the poem and on the way the writer of the theme wants to approach its meaning. Here again, writers can be quite individual in their writing.

Now that you have studied how a writer can compose a theme about a poem, look at Exercise 2.

The following poem by Richard Wilbur, a contemporary American poet who has published several books of poetry, is longer than the ones you have studied so far. But its meaning can be discovered in the same way. Read the poem carefully now and answer the questions that follow. This poem will also be used as the basis for the major writing assignment, you should pay particular attention to this exercise, and the reasons for your answers. Your work here will be of help to you later on.

SPECIFIC SUB-CONCEPT Vb

The short story is an interesting literary form to discuss and write about because it gives a writer an opportunity to investigate plot, character, and setting within a limited scope; while at the same time, it offers him a chance to say just what distinguishes one particular short sotry from hundreds of others.

TPO #15: After having read the short sotry, "Sredni Vashtar," the student will write an expository theme of 300 to 500 words about any aspect of Saki's story that he wishes--its organization, his response to Conradin's plight, the reason why (or why not) he thinks it is a good story. Or as a thesis any of the general ideas about Saki offered in the critiques may be used if the student says where he got the basic idea. Opinions must be supported with specific references to the story itself (the paragraphs are numbered to make this easier). The story, critiques, and a model theme are printed below.

SREDNI VASHTAR

(1) Conradin was ten years old, and the doctor had pronounced his professior

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1. Which of the following states the major conflict in the story?

   a. Conradin's ill health contrasted with the rural setting.
   b. The guardian's harsh nature set against Conradin's need for love.
   c. Conradin's desire for freedom against the restrictions placed on him by his guardian.
   d. The guardian and the ferret as objects of Conradin's devotion.

2. If you were asked to describe the atmosphere of the setting, which of the following terms would you select?

   a. Exciting
   b. Rigid and confining
   c. Chaotic
   d. Peaceful and pleasant

3. A reader learns most about the characters in "Sredni Vashtar" by their

   a. description and actions
   b. description and conversation
   c. conversation and actions
   d. conversation

4. Which of the following phrases probably best describes what the readers of the story are asked to respond to?

   a. Light entertainment
   b. Moralistic advice
   c. Quiet, grim horror
   d. Suspense and terror

5. Saki is a master of understatement, a writing skill by which a matter of importance is masked behind a common and seemingly insignificant statement or observation. Which of the following quotations regarding the guardian's death is an example of understatement?

   a. "And while they debated the matter among themselves, Conradin made himself another piece of toast."
   b. "Under his breath, with a furtive exultation, he began once again the paean of victory and devastation."
   c. "And presently his eyes were rewarded: out through that doorway came a long, low, yellow-and-brown beast, with eyes a-blink at the waning daylight, and dark, wet stains around the fur of jaws and throat."
   d. "...Conradin listened to the noises and silences which fell in quick spasms beyond the dining room door."

Model Theme:

Read the following theme; it was written by a student about "The Open Window."

SAKI'S ASYLUM

Normally we can speak rationally of a writer and his characters, but the case of "The Open Window" is different. For the author seems to be no ordinary writer, and the inhabitants of his stories no ordinary characters. Instead, in effect, we have an asylum keeper and his inmates slowly playing out a mad game in a stately English madhouse.

For a start, consider the characters' names; one is called Nuttel, and another Sappleton. The first syllable of each tells us what Saki thinks of them--Framton Nut and Mrs. Sap. It isn't hard to imagine an amused smile on Saki's face as he wrote about his character-inmates.

Next consider the setting in which the mad game takes place. It is a never-never land, in which nobody really does anything. There are no tasks that must be accomplished. You go there to relax and perhaps be cured. That is what Mr. Nuttel has done. He has retreated to a green, rural haven in order to take some sort of "nerve cure." But he has made a terrible mistake. He has exposed himself to the whims of the other inmates. Mrs. Sappleton among them, all of whom are directed by the keeper himself. Saki. The only problem is that this keeper is not interested in a cure--he is only interested in the mad game itself.

And so we have Mr. Nuttel falling prey to the romances of Mrs. Sappleton's niece, Vera (her name is the Latin word for truth). He believes her story about the rural hunting tragedy, and he beats a hysterical retreat as the supposedly dead hunters return--perhaps to haunt him. As he flees, we can see the niece spinning yet another tall tale, enjoying a joke without laughter. And perhaps, if we listen hard, we can hear more silent laughter--Saki's--as the unseen keeper enjoys the antics of his inmates.

1. Is this an expository theme? If so, where and what is its thesis?

2. If there is a thesis, has the writer supported it adequately? If he has, how has he supported it?

"Saki's Asylum" is an expository theme because it explains. What does it explain? To answer this question, you must determine what the thesis is. The writer begins his theme by saying that the author and characters of "The Open Window" can't be discussed in a normal, reasonable manner, for they aren't normal or reasonable themselves. His thesis is found in the third sentence: "Instead, in effect, we have an asylum keeper and his inmates slowly playing out a mad game in a stately English madhouse." The writer has a stated thesis in his introduction. What the reader expects, therefore, is that the writer will support his idea of a "mad game" in the middle of his theme. Does the body of the theme offer enough support for his thesis?

As a first piece of evidence, the writer points out the strange names of the characters--Nuttel and Sappleton. To him, the names are a clue that Saki is writing about characters whom he considers both eccentric--if not mad-- and humorous and it seems that he has good reason for believing so.

Next he considers the setting. It is true, as he points out, that no one does any work--it is a place where people just do what they want. For Framton, who is trying to restore his "nerves," it should be a lovely, peaceful spot. But it isn't. For the people who live there are as eccentric--and "nervous"--in their own ways as Framton is in his. The student writer mentions that Saki, who is, of course, the creator of this situation, "is only interested in the mad game itself."

Then we find out that there is still another joke that Saki has played. The girl who tells all the untrue stories is called Vera, which means truth. Once again Saki has employed his grim sense of fun by twisting the real meaning of a word. And it seems proper, in Saki's world, that a person named "Truth" should, in fact, be an outrageous liar.

The student concludes his theme by referring to the analogy he made at the beginning--that the characters are like the inmates of an asylum. What he has done, in short, is reinforce his thesis after having supported it in the middle. Moreover, he has added a new thought to his theme, one that naturally grows out of the material he has presented. What is it? The silent laughter of Saki, having a good time as he watches "the antics of his inmates" in the madhouse. He believes that the author is enjoying the show as much as his readers.

Disregarding the composition's obvious lightness, would you say that it is a good example of an expository theme? Does it meet all the requirements a theme should have?

The answer to both questions is "yes." The theme explains the writer's thesis; the writer uses material from the story itself to support his ideas. Moreover, the theme has a beginning, a middle, and an end, following the basic organization an expository theme should have. The writer has done a good job in explaining what he thinks about "The Open Window."

Writing a theme about a short sotry, you can see, is not really very different from writing any other kind of expository theme. You simply have to remember the major requirements of the expository theme and use the material in the story being discussed for support of your thesis. If you keep these points in mind, you will have taken a sure first step in writing about a short story.

If you have any questions in your mind at this point, you might want to review the material in this section again. Otherwise, do the following exercise.

TPO CHALLENGE ASSIGNMENT*: After having read Lord Chesterfield's letter, XVII, the student will write an expository theme on the personal essay in which will be discussed what Lord Chesterfield reveals about himself in the essay. It will be necessary to read between the lines to get at the meaning. The theme must contain a thesis and follow the basic organization of the model. In general, the thesis should probably be at the beginning with support for it in in the middle, and the conclusion should be consistent with the

*Challenge assignments are offered to students of superior ability.

development of the thesis. Some of the following questions may be helpful in writing the theme.

1. What is important to Lord Chesterfield?
2. What particular things does he discuss?
3. What does he leave out?
4. How does he address his son?
5. What characteristics of himself does he reveal?
6. What does he try to conceal?

Read the letter now and see what you can learn about the man who wrote it.

LETTER XVII

London, October 16, 1747

Dear Boy:

The art of pleasing is a very necessary one to possess: but a very difficult one to acquire. It can hardly be reduced to rules: and your own good sense and observation will teach you more of it than I can. Do as you would be done by, is the surest method that I know of pleasing. Observe carefully what pleases you in others, and probably the same thing in you will please others. If you are pleased with the complaisance and attention of others to your humors, your tastes, or your weaknesses, depend upon it, the same complaisance and attention, on your part to theirs, will equally please them. Take the tone of the company that you are in, and do not pretend to give it: be serious, gay, or even trifling, as you find the present humor of the company; this is an attention due from every individual to the majority. Do not tell stories in company: there is nothing more tedious and disagreeable: if by chance you know a very short sotry, and exceedingly applicable to the present subject of conversation, tell it in as few words as possible; and even then, throw out that you do not love to tell stories; but that the shortness of it tempted you. Of all things, banish the egotism out of your conversation, and never think of entertaining people with your own personal concerns, or private affairs; though they are interesting to you, they are tedious and impertinent to everybody else; besides that, one cannot keep one's own private affairs too secret. Whatever you think your own excellencies may be, do not affectedly display them in company; nor labor, as many people do, to give that turn to the conversation, which may supply you with an opportunity of exhibiting them. If they are real, they will infallibly be discovered, without your pointing them out yourself, and with much more advantage. Never maintain an argument with heat and clamor, though you think or know yourself to be in the right; but give your opinion modestly and cooly, which is the only way to convince; and, if that does not do, try to change the conversation, by saying, with good humor, "We shall hardly convince one another, nor is it necessary that we should, so let us talk of something else."

Remember that there is a local propriety to be observed in all companies; and that what is extremely proper in one company, may be, and often is, highly improper in another.

The jokes, the bon mots, the little adventures, which may do very well in one company, will seem flat and tedious, when related in another. The particular characters, the habits, and cant of one company, may give merit to a word, or gesture, which would have none at all if divested of those accidental circumstances. Here people very commonly err; and fond of something that has entertained them in one company, and in certain circumstances, repeat it with emphasis in another, where it is either insipid, or it may be offensive, by being ill-timed or misplaced. Nay, they often do it with this silly preamble: "I will tell you an excellent thing;" or, "I will tell you the best thing in the world." This raises expectations, which, when absolutely disappointed, make the relater of this excellent think look very deservedly like a fool.

If you would particularly gain the affection and friendship of particular people, whether men or women, endeavor to find out the predominant excellency, if they have one, and their prevailing weakness, which everybody has; and do justice to the other. Men have various objects in which they may excel, or at least would be thought to excel; and, though they love to hear justice done to them, where they know that they excel, yet they are most and best flattered upon those points where they wish to excel, and yet are doubtful whether they do or do not. As, for example, Cardinal Richelieu, who was undoubtedly the ablest statesman of his time, or perhaps of any other, had the idle vanity of being thought the best poet too; he envied the great Corneille his reputation, and ordered a criticism to be written upon the "Cid." Those, therefore, who flattered skillfully, said little to him of his abilities in state affairs, or, at least, but en passant, and as it might naturally occur. But the incentive they gave him, the smoke of which they knew would turn his head in their favor, was as a bel esprit and a poet. Why? Because he was sure of one excellency, and distrustful as to the other. You will easily discover every man's prevailing vanity, by observing his favorite topic of conversation; for every man talks most of what he has most a mind to be thought to excel in. Touch him but there, and you touch him to the quick. The late Sir Robert Walpole (who was certainly an able man) was little open to flaterry upon that head; for he was in no doubt himself about it; but his prevailing weakness was to be thought to have a polite and happy turn to gallantry; of which he had undoubtedly less than any man living: it was his favorite and frequent subject of conversation; which proved, to those who had any penetration; that it was his prevailing weakness. And they applied to it with success.

Women have, in general, but one object, which is their beauty; upon which scarce any flattery is too gross for them to swallow. Nature has hardly formed a woman ugly enough to be insensible to flattery upon her person; if her face is so shocking, that she must in some degree, be conscious of it, her figure and her air, she trusts, make ample amends for it. If her figure is deformed, her face, she thinks, counterbalances it. If they are both bad, she comforts herself that she has graces; a certain manner; a je ne sais quoi, still more engaging than beauty. This truth is evident, from the studied and elaborate dress of the ugliest women in the world. An undoubted, uncontested, conscious beauty, is of all women, the least sensible of flattery upon that head; she knows that it is her due, and is therefore obliged to nobody for giving it her. She must be flattered upon her understanding; which, though she may possible not doubt of herself, yet she suspects that men may distrust.

Do not mistake me, and think that I mean to recommend to you abject and criminal flattery; no, flatter nobody's vices or crimes; on the contrary, abhor

and discourage them. But there is no living in the world without a complaisant indulgence for people's weaknesses, and innocent, though ridiculous vanities. If a man has a mind to be thought wiser, and a woman handsomer than they really are, their error is a comfortable one to themselves, and an innocent one with regard to other people; and I would rather make them my friends, by indulging them in it, than my enemies, by endeavoring (and that to no purpose) to undeceive them.

There are little attentions likewise, which are infinitely engaging, and which sensible affect that degree of pride and self-love, which is inseparable from human nature; as they are unquestionable proofs of the regard and consideration which we have for the person to whom we pay them. As, for example, to observe the little habits, the likings, the antipathies, and the tastes of those whom we would gain, and then take care to provide them with the one, and to secure them from the other; giving them, genteely, to understand, that you had observed that they liked such a dish, or such a room; for which reason you had prepared it; or, on the contrary, that having observed they had an aversion to such a dish, a dislike to such a person, etc., you had taken care to avoid presenting them. Such attention to such trifles flatters self-love much more than greater things, as it makes people think themselves almost the only objects of your thoughts and care.

These are some of the arcana necessary for your initiation in the great society of the world. I wish I had known them better at your age; I have paid the price of three-and-fifty years for them, and shall not grudge it, if you reap the advantage. Adieu.

CREATIVE WRITING

LANGUAGE ARTS

Creative Writing

The student will write an original short story which demonstrates an understanding of the following:

1. The link between specific action and universal emotion;
2. The technicalities of dealing with the elements of time and the use of sequence for effect;
3. The point of observation possible for a writer to tell his story;
4. The diversification and pattern of repetition for emphasis;
5. The use of implication;
6. The relationship between characterization and a) plot, b) theme, c) type of story, and d) dialogue;
7. The reproduction, purpose and methods of effective dialogue;
8. The "stake" involved for the main character (i.e. the theme);
9. The principle of credibility in plot, setting, characterization, sequential development, resolution;
10. The change of pace to increase tension;
11. Conflict, significance, and atmosphere-as the chief elements of plot;
12. The importance of details in characterization, narration, and description.

The student will write an original poem or poems which demonstrate an understanding of the following:

1. The link between poetic materials and universal emotion;
2. The technicalities of dealing with poetic diction, meter, aural usage, figurative language, imagery, symbolism, and form;

3. The connotive and denotive values of words be choices;
4. The concise and exact nature of poetry;
5. The use of implication, tone, mood, tension, and pace to convey theme;
6. The use of imagery to convey theme and add unity and richness;
7. The utter and absolute necessity of originality.

From Approaches to Literature, by James Berkley, Random House, N.Y., N.Y.

STUDY SKILLS

STUDY SKILLS

CONCEPTS

1. Learning makes us what we are; or: Learning is basic to human development.
2. Efficient learning is enjoyable.
3. Efficient study habits and skills are a prelude to future achievement.
4. Efficient study habits and skills create more leisure time.
5. Efficient study habits and skills accomodate differences in human development.

OUTLINE:

1. Planning study
2. Tasks for providing a physical setting
3. Mastery techniques
   a. Reading tasks
   b. Note-taking
   c. Remembering
   d. Memorizing
4. Study helps
5. Preparing for and taking exams
6. Listening tasks
7. Vocabulary building

*Give yourself

4 points for each mark in column 1 (almost always)
3 points for each mark in column 2
2 points for each mark in column 3
1 point for each mark in column 4
0 points for each mark in column 5

TPO Having completed a unit on study skills, the student will complete test and compare his score* with his pre-test score.

If the student uses the sample pre-test and post-test, he may compare his score with average scores for various groups of students who have marked the checklist:

	Male	Female
Senior high school students (academic)	74	82
Senior high school students (commercial)	67	72
College freshmen	86	94

STUDY HABITS CHECKLIST

	ALMOST ALWAYS	MORE THAN HALF OF TIME	ABOUT HALF OF THE TIME	LESS THAN HALF OF THE TIME	ALMOST NEVER
TIME					
1. Do you keep up to date in your assignments?					
2. Do you keep a written study schedule on which you show the time you plan to set aside each day for studying?					
3. Do you divide your study time among the various subjects to be studied?					
PHYSICAL SETTING					
4. Is the space on your study desk or table large enough?					
5. Is your study desk or table kept neat, that is, free of distracting objects?					
6. Do you study in a quiet place; a place that is free from noisy disturbances?					
7. Do you study by yourself rather than study with others?					
8. When you sit down to study, do you have the equipment and materials you need?					
PREVIEW					
9. When you sit down to study, do you get settled quickly?					
10. Do you look a chapter over before reading it in detail?					
11. Before reading an assignment detail, do you make use of any of the clues in the book such as headings, heavy print, pictures, etc.?					
READING					
12. As you read an assignment, do you have in mind questions which you are actually trying to answer?					

STUDY HABITS CHECKLIST

	ALMOST ALWAYS	MORE THAN HALF OF TIME	ABOUT HALF OF THE TIME	LESS THAN HALF OF THE TIME	ALMOST NEVER
13. Can you find the main ideas in what you read?					
14. Do you try to get the meaning of important new words?					
15. Are you able to read without saying each word to yourself?					
NOTE-TAKING 16. As you read, do you make notes?					
17. Do you review class notes as soon as possible after class?					
REMEMBERING 18. Do you try to find a genuine interest in the subjects you study?					
19. Do you try to set purpose and goals for yourself in your studies?					
20. Do you try to understand thoroughly all material that you should remember?					
21. When you study material to be remembered, do you try to summarize it to yourself?					
22. Do you distribute the study of a lengthy assignment over several study sessions?					
23. Do you try to relate what you are learning in one subject to what you are learning in other subjects?					
STUDY HELPS 24. In addition to reading the textbook, do you read other materials for the course?					
25. When you have questions about your work, do you try to arrange to talk them over with your instructor?					

STUDY HABITS CHECKLIST

	ALMOST ALWAYS	MORE THAN HALF OF THE TIME	ABOUT HALF OF THE TIME	LESS THAN HALF OF THE TIME	ALMOST NEVER
26. Do you discuss the content of your studies with others outside of class?					
EXAMINATIONS					
27. Do you make specific preparations for examinations?					
28. In studying for an examination, do you distribute your time over at least two sessions?					
29. Do you combine important notes on your textbook and from class into a new master outline in studying for a major examination?					
30. In preparing for an examination, do you review the important facts and principles?					
31. In preparing for an examination, do you attempt to predict examination questions?					
32. On the night before an examination, do you go to bed at about you usual time?					

TPO 1. The student will answer with 80% accuracy a test on planning time for study.

(Sample test) DIRECTIONS: Write the letter of the correct ending of each of the following statements on the blank line at the left.

_____ 1. A plan for studying
(a) may be the same for everyone
(b) must fit each person's personality

_____ 2. Budgeting your study time means constructing a
(a) rigid schedule
(b) flexible schedule

_____ 3. Spending the first minutes of each study session reviewing yesterday's work is
(a) helpful
(b) a waste of time

_____ 4. Efficient planning of time for study should
(a) permit ample time for extra-curricular activities
(b) leave little time for extra-curricular activities

_____ 5. Every long study session should
(a) be continuous and unbroken
(b) contain breaks

_____ 6. Estimating how to divide your time during a study period is
(a) impossible
(b) desirable

_____ 7. A period of ten minutes
(a) is too short to use effectively for studying
(b) can be effectively utilized for studying

_____ 8. Drill cards are especially helpful in
(a) learning factual material
(b) understanding main ideas

_____ 9. Keeping up-to-date in assignments is
(a) one of the essentials in successful school work
(b) not possible or essential for students who are more interested in extra-curricular activities than in their studies

TPO 2. The student will answer with 80% accuracy a test on the physical setting for a study area.

(Sample test) DIRECTIONS: Write the letter of the correct ending of each of the following statements on the blank line at the left.

_____ 1. Concentration
(a) is impossible without interest
(b) can be developed even for disliked tasks

_____ 2. A good physical setting can
(a) contribute to both interest and concentration
(b) contribute to concentration but not to interest

_____ 3. Your study desk should be used
(a) solely for the purpose of studying
(b) for any task, whether studying, letter writing, or working as a hobby

_____ 4. It is best to study
(a) immediately upon sitting down at your study desk
(b) five or ten minutes after being seated, during which time stretch or get adjusted to the idea of studying

_____ 5. The best kind of light for studying is
(a) direct light
(b) indirect light

_____ 6. A study desk should be placed so that
(a) it faces the window
(b) the light comes from a window behind or to the side of the student when he is seated at the desk

_____ 7. Radio music
(a) interferes with good concentration
(b) seems to vary in effect on study for different students

_____ 8. Maximum learning is obtained if you
(a) study alone
(b) study with others

_____ 9. Your study desk should probably contain
(a) more than ten items
(b) fewer than ten items

_____10. The physical setting for your study
(a) can improve your study performance
(b) is more important than the intelligence and attitudes you bring to your study

TPO 3. The student will answer with 80% accuracy a test on mastery techniques.

(Sample test) DIRECTIONS: Show which steps of the Mastery Technique (listed in the right-hand column) involve the study activities (listed in the left-hand column). Write on the blank line before each activity the letter or letters (a,b,c,d) describing the correct step or steps.

STUDY ACTIVITIES	STEPS in MASTERY TECHNIQUES
_____ 1. Reciting	(a) Previewing
_____ 2. Drawing diagrams	(b) Reading
_____ 3. Changing heading to question	(c) Note-taking
_____ 4. Making preliminary outlines	(d) Remembering
_____ 5. Study table of contents	

DIRECTIONS: Write the letter of the correct ending of each of the following statements on the blank line at the left.

_____ 6. The student, while reading, should be
(a) active
(b) passive

_____ 7. In reviewing what he has learned, the student should spend
(a) more time in reading than in reciting
(b) more time in reciting than in reading

_____ 8. The number of previewing tasks given in this chapter is
(a) 5
(b) 10

_____ 9. Learning for the future involves
(a) spending somewhat more time in learning than is necessary for accurate remembering
(b) learning more than is good for you

_____10. The four steps of the Mastery Technique
(a) are distinct and take place at successive times
(b) have much in common and overlap to a large degree

TPO 4. The student will answer with 80% accuracy a test on helps to study.

(Sample test) DIRECTIONS: Write the letter of the correct ending of each of the following statements on the blank line.

_____ 1. An interest in a subject
(a) must come about spontaneously
(b) can be consciously cultivated

_____ 2. If a subject seems dull, a student should
(a) take the initiative to explore the subject to find its value
(b) blame it on poor teaching

_____ 3. The glossary of a textbook is similar to
(a) a dictionary
(b) an index

_____ 4. Sharing your learning with others
(a) hastens forgetting
(b) reinforces learning

_____ 5. Asking your teacher questions about the subject matter
(a) may be a sign of intelligence and interest
(b) is a sign of weakness

_____ 6. Consulting books other than your textbooks
(a) is good because it enriches and broadens your knowledge
(b) should be avoided because another point of view may be confusing

_____ 7. The Reader's Guide is
(a) a textbook
(b) an index of magazine articles

_____ 8. A good reader
(a) reads everything at equal speed
(b) adjusts his speed to the varying requirements of different kinds of reading matter

_____ 9. In learning to spell a word, copying
(a) is superior to writing from memory
(b) is not recommended

_____10. Problem solving
(a) requires reading which gives exceptional attention to details
(b) is just like reading in English or history

TPO 5. The student will answer with 80% accuracy a test on getting ready for taking examinations.

(Sample test) DIRECTIONS: Write the letter of the correct ending of each of the following statements on the blank line at the left.

_____ 1. When studying for an exam
(a) concentrate your studying in one cram study session
(b) distribute your studying over several study sessions

_____ 2. The master outline consists of a summary of your notes from your
(a) textbook readings
(b) textbook reading, supplementary reading, and class discussions

_____ 3. When taking a practice exam you made up yourself, it is better to check the answers by referring to your notes or book
(a) while taking it
(b) after having completed it

_____ 4. Flash cards are helpful in
(a) reciting troublesome points
(b) recording your study schedule

_____ 5. In preparing for an exam, cramming is
(a) always objectionable
(b) objectionable only when the sole means used

_____ 6. Outlining your answer to an essay question before answering it requires
(a) a detailed, formal outline
(b) a general, informal outline

_____ 7. Budgeting your time during an essay examination means
(a) giving equal time to answering each question
(b) giving time to each question according to the ease with which you think you can answer it, and the amount of credit it will receive

_____ 8. Spending ten percent of the time for an essay exam in preparatory activities such as studying the directions, outlining your answers, and budgeting your time is
(a) excessive
(b) not excessive

_____ 9. On an objective exam, answer the easy items
(a) first
(b) last

_____10. Proofreading your answers when you have finished your exam is recommended
(a) for essay exams only
(b) for objective as well as essay exams

TPO 6. The student will answer with 80% accuracy a test on better listening and note-taking.

(Sample test) DIRECTIONS: Write the letter of the correct ending of the following statements on the blank line.

_____ 1. Most people spend
(a) more time listening than reading
(b) more time reading than listening

_____ 2. Language can be more carefully and critically studied if it is
(a) spoken
(b) written

_____ 3. The Mastery Technique can be applied more readily to
(a) spoken language
(b) written language

_____ 4. Reviewing what you already know about a subject is
(a) desirable, but has nothing to do with preparing for listening
(b) an important part of preparing for listening

_____ 5. A listener should seek first to get
(a) main ideas
(b) illustrative details

_____ 6. Taking notes during class, compared to taking notes while reading is
(a) harder
(b) easier

_____ 7. Reworking and revising lecture notes is
(a) a helpful form of recitation
(b) an unnecessary duplication of effort

_____ 8. Reworking and revising lecture notes is
(a) a less satisfactory record than the original notes taken the spot
(b) a better organized set of notes

_____ 9. The average student not trained in listening tends to be an
(a) accurate listener
(b) inaccurate listener

_____10. Improvement in listening results in
(a) improved reading and speaking
(b) no appreciable change in reading and speaking

TPO 7. The student will answer with 80% accuracy a test on building vocabulary.

(Sample test) DIRECTIONS: Write the letter of the correct ending of each of the following statements on the blank line at the left.

_____ 1. A large and accurate vocabulary will improve
(a) reading as well as speaking
(b) speaking but not reading to any large degree

_____ 2. A large vocabulary
(a) guarantees accurate use of words
(b) may be used inaccurately

_____ 3. Dictionaries are similar
(a) in their general arrangement of words
(b) in completeness and number of definitions for any given word

_____ 4. At the top of the pages of a dictionary are
(a) guide words
(b) abbreviations and what they stand for

_____ 5. The pronunciation key appears
(a) on each pair of facing pages of the dictionary
(b) at the end of the dictionary

_____ 6. Words and meanings no longer used are <u>obsolete</u>. <u>Obsolete</u> words and meanings are
(a)
(b)

_____ 7. Any word
(a) has one true meaning
(b) may have several meanings

_____ 8. It is stated in this chapter that
(a) the notebook is a better device than a card file for recording unfamiliar words
(b) the notebook and card file are equally satisfactory devices for recording unfamiliar words

_____ 9. Recording an unfamiliar word
(a) should be supplemented by use and review
(b) is sufficient for purposes of vocabulary building

_____10. Wide reading
(a) has little to do with building a vocabulary
(b) contributes to an improved vocabulary

THE SHORT STORY

LANGUAGE ARTS

The Short Story

GENERAL CONCEPTS

COGNITIVE

1. A short story is a distinct literary art form, usually of less than 10,000 words, of prose fiction, which can be read at one sitting.

2. Recognizable elements of the short story are theme, plot, setting, characters, point of view, and style.

3. Short story writers and their works are important to know.

4. The interpretation of ideas in literature stimulates vocabulary enrichment.

5. It is important to use the language of a subject in talking about the subject.

6. Reading is logical thinking.

7. No one of the essentials of the short story has any meaning of itself.

AFFECTIVE

1. Physical strength is not the only measure of maturity.

2. Reading for pleasure has purpose:
   a. Escaping from life
   b. Learning about life
   c. Involving oneself in ideas
   d. Feeling as if the story had happened to oneself

3. The great short story evokes a personal response and teases the mind long after the reading.

4. Reading the short story can provide perspective, insight, and relevance to the concerns of one's life.

5. Art without vision or craft is purely self indulgence.

TPO: Having read and studied twenty-four short stories, the student will answer the items in the post-test with a minimum of 70% accuracy in the time allotted by the teacher.

APPENDIX B* - SHORT STORY STUDY GUIDE (ditto)

Elements Contained in a Short Story

I. Setting

A. Time
B. Place
C. Atmosphere or mood

II. Characters

A. The reader knows what a character is like by:
1. What he does
2. What he says
3. What he thinks
4. What other characters say and think about him
5. Direct statements and descriptions

B. Few in numbers and briefly developed

III. Point of View (Who is telling the story)

A. First person
("I" most vivid but has its limitations)
B. Third person
1. May follow the point of view of one person
2. May often take the point of view called omniscience, meaning "knowing all." He can be anywhere at any time, can enter the minds of all characters and reveal their thoughts.

IV. Plot

A. Situation
Someone wants something (fame, wealth, etc.) or is dissatisfied or has a problem.
B. Complication
One definition of plot is "getting characters into trouble and getting them out of it"--the complication is the trouble
C. Conflict
Out of complication grows conflict or "the heart of the story." The conflict may be inner (hidden) or exposed. Remember the four types of conflict are the following:
1. Man vs. man
2. Man vs. the elements
3. Man vs. self
4. Man vs. God
D. Climax
Things must reach a "head" or high point of interest when the reader suspects what the ending will be. The conclusion (denouement) should follow swiftly. Sometimes there is a surprise ending such as the "O. Henry twist."

*From Once Upon a Time, Iberville Parish School Board, (A short study unit for English II and III), Farr and Fussell.

E. Conclusion
The tension is released. The characters get what they want and achieve their goals, or the story shows that in life all that does not always end well, but perhaps for the best.

V. Theme
The central idea around which the story is built.
Examples:
1. Search for truth
2. Isolation
3. Sacrifice
4. Morality
5. Innocence
6. Death
7. Honor
8. Indecision
9. Corrupting influence of power
10. Disillusionment
11. Inner struggle (evil vs. conscience)
12. Love

Above are a few of the universal themes utilized by authors since the beginning of time. This list is by no means complete, and we will add to it as we progress in the unit.

TECHNICAL TERMS

1. short story
2. protagonist
3. antagonist
4. climax
5. conflict
6. conclusion or denouement
7. foreshadowing
8. symbolism
9. realist
10. romanticist
11. fable
12. parable
13. allegory
14. tale
15. irony
16. local color
17. plot
18. point of view
19. setting

THE SHORT STORY LINE

1. situation
2. characters
3 complication
4. conflict
5. climax
6. conclusion

A. Identify the following terms as related to this unit:

1. setting
2. characters
3. point of view
4. plot
5. conflict
6. climax
7. conclusion
8. theme
9. protagonist
10. antagonist
11. foreshadowing
12. satire
13. symbolism
14. parable
15. irony

B. Directions: Put a "T" if the statement is true.
Put an "O" if the statement is false.

_____ 1. In "The Outcasts of Poker Flat," when the situation became hopeless, the Duchess showed great strength of character.

_____ 2. Oakhurst proved himself the weakest of the outcasts by his final act.

_____ 3. In "The Devil and Tom Walker," Tom kept a Bible with him constantly so that the Devil might not take him unawares.

_____ 4. In the first paragraph of "The Masque of the Red Death," the characters are introduced because Poe considered character the most important element in the short story.

_____ 5. By having only one climax near the end of the story, instead of a series of internal climaxes, Poe sustains suspense.

_____ 6. In "Doctor Heidegger's Experiment," a mirror symbolizes man's ultimate inability to escape reality.

_____ 7. The theme of "Doctor Heidegger's Experiment" might be the futility of "the second chance."

_____ 8. In "The Outcasts of Poker Flat," Oakhurst told Tom that there was only one thing you could know for certain about luck and that was that only a few people had it.

_____ 9. Poe's picture of death is comforting.

_____10. Hamlin Garland felt that the life of a farmer was a noble career and romantic.

_____11. In "Mrs. Packletide's Tiger," the author is ridiculing the behavior of England's upper classes.

_____12. "The Most Dangerous Game" is an example of a realistic short story.

_____13. It is important to understand the mental state of the narrator in "The Tell-Tale Heart."

C. Directions: Place the letter of the correct title of short story beside the description.

A. "Among the Corn Rows"
B. "To Build a Fire"
C. "The Gift of the Magi"
D. "The Man, the Boy and the Donkey"
E. "Doctor Heidegger's Experiment"
F. "The Masque of the Red Death"
G. "How Siegfried Fought with the Saxons"
H. "The Fog Horn"
I. "The Devil and Tom Walker"
J. "The Story of Phaethon"
K. "By the Waters of Babylon"
L. "The Outcasts of Poker Flat"

__E__ 1. Mirror shows man's inability to escape reality.

__B__ 2. Man vs. nature in the Yukon.

__L__ 3. Gambler tried to help others.

__I__ 4. New York businessman cheated.

__A__ 5. Young girl was promised some luxuries and social life.

__F__ 6. Selfishness brings about destruction of an entire castle.

__C__ 7. A comb when there's no hair; a chain when there's no watch.

__D__ 8. Please all and you please none.

__J__ 9. Man tries to be godlike.

__G__ 10. Shows a favorite occupation of medieval times.

__K__ 11. A warning to today's society.

__H__ 12. Misunderstanding causes violence.

D. Directions: Give the name of the short story from which each of the following quotes came.

"To Build a Fire" 1. "The dog did not know anything about thermometers."

"The Gift of the Magi" 2. "My hair grows awfully fast."

"The Devil and Tom Walker" 3. "You're come for!"

"The Outcasts of Poker Flat"	4.	"When a man gets a streak of luck, he don't get tired."
"Among the Corn Rows"	5.	"I guess I c'n stand f'r one meal what you stand all the while."
"The Masque of the Red Death"	6.	"Who dares insult us with this blasphemous mockery?"
"Dr. Heidegger's Experiment"	7.	"She promised me her hand fifty years ago!"
"The Most Dangerous Game"	8.	"Who cares how a jaguar feels?"
"Mrs. Packletide's Tiger"	9.	"If he doesn't touch the goat we needn't pay for it?"
"By the Waters of Babylon"	10.	"Truth is a hard deer to hunt."
"The Tell-Tale Heart"	11.	"I think it was his eye."
"The Fog Horn"	12.	"Someone always waiting for someone who never comes home."

E. Discussion

1. List four functions of myths.
2. What is a fable?
3. Name some characteristics of the medieval prose narratives.
4. What is the difference between a tale and a short story?
5. Explain the differences between realism and romanticism. Cite examples from stories you have read.
6. Explain the short story line.
7. What were Poe's ideas concerning a short story?
8. Concerning "local color:"
   a. What is it?
   b. Why did Brete Harte and other writers use this style of writing?
   c. Give some examples from the story you read with local color in it.
9. Cite examples of satire from stories you have read.
10. Which story do you think is the best example of mood story? Why?

ENABLING OBJECTIVES

1. After having read a short story, the student will be able to do the following correctly:

   a. Describe one or more aspects of the setting (geographical, occupational, historical, personal).
   b. Tell what effects the setting or settings have on the story:
      1. How the setting affects the motivations of characters
      2. How the setting affects the decisions of characters
      3. How the setting affects the aspirations or attitudes toward life revealed by specific characters

2. After having read a short story, the student will be able to do the following correctly:

   a. Use specific adjectives to describe the character traits of a character in the story and state the devices used by the author to reveal these traits.

      Some descriptive words and phrases:

imaginative	curious
daydreamer	inventive
role-player	tactful
indifferent	old, feeble
romantic	wise
self-possessed	irrational
courageous	perseverant
quick-thinking	has integrity
freightened	is honest
daringly individualistic	domineering
conformist	shrewd
compassionate	penurious
vengeful	wily
loving	shows genuine concern for the welfare of other people
sensitive	
mischievious	has intimate understanding of the needs of other people
cunning	

   b. Write a paragraph describing the motivating force for the actions of a specific character in the story and state the ways in which the author revealed the motivation for such actions.

3. After having read a short story, the student will identify the point of view from which the story is told, and he will state what effects the author achieves by using this point of view.

   POINTS OF VIEW: First person major, first person minor, third person omniscient, third person ordinary, third central character.

4. The "theme" is the meaning and purpose of the story. After having read a short story, the student will be able to identify the theme correctly by doing the following:

   a. Stating the theme in one sentence.

      Some (universal) themes:

      Search for truth
      Isolation
      Sacrifice
      Morality
      Innonence
      Death

Honor
Indecision
Corrupting influence of power
Disillusionment
Inner struggle (evil vs. conscience)
Love
Political revolution
Racial prejudice
Exploring individuality, freedom, and the effects of technology
Concern for others

b. Writing a paragraph which shows how the theme of the story is relevant to his life, to society, or to the world.

5. After having read a short story, the student will do the following correctly:

a. Construct a plot outline (or chart) showing the beginning action, rising action, the climax, falling action, and conclusion (denouement).

b. List the major events (incidents) in order.

c. Write a sentence stating the plot.

d. Identifying the conflict by naming the opposing forces: protagonist vs. antogonist.

Types of conflict:

Man vs. self
Man vs. man
Man vs. universe
Man vs. nature
Man vs. God

e. Stating the point at which the technical climax occurs. (That point at which action or circumstance determines how the conflict will be resolved.)

f. Stating the point at which the emotional climax occurs. (The most emotional moment, which varies with individual readers.)

6. "Style" is the pattern, structure, and language (diction) an author uses to tell his story; the student will be able to do the following correctly:

a. Identify the kind of story he has read.

Mystery	Sports
Suspense	Science fiction
Love	Story about helping people
Western	Story about young people

b. Identify the style of the author.

Conversational	Story within a story
Amusing	Chase
Humorous	Flashback
Realistic	Dialog
Local color	Horror
Ironic	Satire
Surprise ending	

c. Construct a columnar chart naming the kinds of figurative language used by the author and giving the references from the text.

d. "Tone" is the writer's attitude (how he feels) and his plot. After having read a short story, the student will describe the tone of the story and show from references to the text how the author has used action, details, and his language (diction) to create "tone."

NONFICTION

II. Given the essay form, the student will demonstrate his ability to perceive components and relationships in the techniques of literary criticism in the following ways:

A. After reading an essay, the student will state the author's purpose (or central idea) and evaluate his skill* in stimulating a response from the reader. The student will identify his reactions to the ideas inferred from the essay.

B. After reading an essay, the student will analyze its structure (the means the author uses to achieve his purpose), by considering these points:

1. What are the main divisions of the essay and their relation to each other?
2. How long and how complex are the paragraphs and what are their relation to the main point?
3. How formal or informal is the author's language and his approach to his reader?

C. The student will write a one-page essay (or a precis) describing situations like those expressed by the author.

D. The student will analyze his emotional response to a short essay by listing the words, phrases, expressions, and passages that have connotive rather than denotive value.

*Forman's
Commission on English outline for critical evaluation
Further information will be called in concerning sources.

III. Given the essay form, the student will demonstrate his ability to perceive logical fallacies in these ways:

A. After reading an essay, the student will state the logical approach used, either induction or deduction.

B. After reading an essay, the student will state any logical fallacy in its development.

IV. Given a poem, the student will demonstrate an understanding of the fact that the meaning of a poem can exist on more than one level.

A. When given such a poem, the student will be able to explain the meaning of the poem on its literal level.

B. When given a poem, the student will be able to explain its symbolic meaning.

C. The student will be able to identify important figures of speech such as simile, metaphor, hyperbole, apostrophe, personification, onomatopeia, etc. and mention examples from specific works of poetry.

D. The student will demonstrate an understanding of the relationship between figurative language and meaning.

V. Given a poem, the student will demonstrate an understanding of what is meant by tone (the attitude of the poet toward his subject matter) through his choice of an appropriate adjective describing the tone and by substantiating his choice with proof from the text of the poem.

VI. Given a poem, the student will demonstrate his ability to give a structural analysis.

A. Given a poem, the student will demonstrate the function of repetitive sound by identifying examples of alliteration and assonance.

B. Given a poem, the student will identify the rhyme scheme.

C. Given a poem, the student will identify the meter.

VII. Given a poem, the student will demonstrate the ability to give an oral or written explication by stating the literal and symbolic meaning and by describing the rhythm, melody, imagery, form, type, style, and theme and make a judgment about the poem.

DRAMA AS LITERATURE

I. Given a work of drama, the student will be able to explain the dramatic - the incidents within the framework of the play as a whole. (The elements of drama - exposition, plot, dialogue, climax, and resolution are to be studied considering this objective.)

II. Given an essay, the student will classify its type as exposition, argumentation, narration, or description.

III. Given a biography, the student will state the important facts about the subject's life in the following divisions:

A. Culture and family background
B. Childhood
C. Education
D. Maturity
E. Decline
F. Death
G. General analysis of subject's personality
H. Achievements and the subject's effect on his own and later generations

IV. Given history, the student will categorize the data into:

A. Centuries
B. Years
C. Reigns
D. Terms of office

V. Given history, the student will categorize the data into:

A. Specific religions
B. Political
C. Economic
D. and Cultural areas

VI. Given <u>any</u> nonfiction work, the student will state the following:

A. In a declarative sentence, the essential meaning of the subject matter (i.e. the theme).
B. In a declarative sentence, the feeling toward the subject matter which dominates the work.
C. The apparent importance and meaning of the subject matter.
D. The apparent view of man and the world revealed in the work.
E. The dominate emotion of the work; the prevailing emotion in each division (paragraph, scene, or chapter). The student will state the effect these emotions have on the dominant emotion in the work.
F. Any contradiction between his basic beliefs about man and the world, and those expressed in the work.
G. His final evaluation, after all the analytical study has been completed, including the relationship between the theme and his own values; the artistic value; and a comparison between this and other literary works read.

THE NOVEL

NOVEL

I. Given a novel, the student will identify its type. One manner of classifying novels is by subject matter. The following categories and their definitions represent some of the recognized types of novels and are based upon subject matter.

A. Apprenticeship Novel - one in which a sensitive youth attempts to learn the nature of the world, discover its meaning, and develop a philosophy of life as he grows to maturity. For example, Thomas Wolfe's Look Homeward Angel and James Joyce's A Portrait of the Artist as a Yound Man.

B. Detective Novel - one in which a crime, usually a murder done by an unknown prepetrator, is solved by a detective through a logical gathering and interpreting of clues. (A looser variation is called a mystery story.) For example, the short stories of Edgar Allan Poe (e.g. "The Murders in the Rue Morgue," "The Purloined Letter," or "The Mystery of Marie Roget"), The Moon Stone by Wilkie Collins, or any novel by Ellery Queen.

C. Historical Novel - one in which a personage, a series of events, a movement, or the spirit of a past age is reconstructed with fidelity and authenticity to the age being recreated. For example, Sir Walter Scott's Waverly novels, or Ivanhoe; Thackeray's Vanity Fair; Hawthorne's The Scarlet Letter.

D. Novel of Incident - one in which action and rather unrelated episodes have primary importance with plot and character deemphasized. The plot is usually loose and free and the emphasis is more on interesting incidents than characterization. For example, Daniel Defoe's Robinson Crusoe.

E. Novel of Character - a novel which places its major emphasis upon the representation and development of character rather than upon exciting episodes.

F. Science Fiction - a novel or story of fantasy dealing with the unknown in scientifically conceivable terms. It uses imaginary inventions and discoveries; settings that include the earth's interior, other planets, and the atom; and employs time in the remote future, the prehistoric past, or a new dimension. It may resemble Utopian fiction.

G. Consult addendum.

II. Given a novel, the student will state the central theme and explain how the story illustrates it.

III. Given a novel, the student will be able to list character traits for specific characters and state whether or not these traits are revealed by the manner in which the character speaks, acts, or thinks (direct characterization); and how he interacts with other characters.

IV. Given a novel, the student will demonstrate an understanding of what is meant by tone (formal, informal, intimate, solemn, ironic, sarcastic, humorous, etc.) in the novel and relate how tone is achieved by his choice of an appropriate adjective describing the tone and by substantiating his choice with proof from the text.

V. The student will identify the point of view from which a given novel is told and will state what effects the author achieves by using one of these two methods of controlling points of view: (1) the omniscient narrator, defined as one who is not restricted to time, place, or character and who is free to move and comment at will and (2) the restricted story narrator. The latter is defined as a character within the story who tells the story as he experiences it, sees it, hears it, and understands it. The author may use either the first-person or third-person method of presentation for the restricted narrator.

VI. Given a novel, the student will describe one or more settings (geographical, occupational, historical, and personal) and tell what effects the setting or settings have on the novel: e.g. how the setting effects motivations, decisions, aspirations, or attitudes toward life revealed by characters. The setting of the novel includes (1) the geographical location, (2) the characters' habitual manner of living and occupation, (3) the time or period in history and/or the year in which the action takes place and (4) the characters' personal environment--religious, mental, moral, social, emotional.

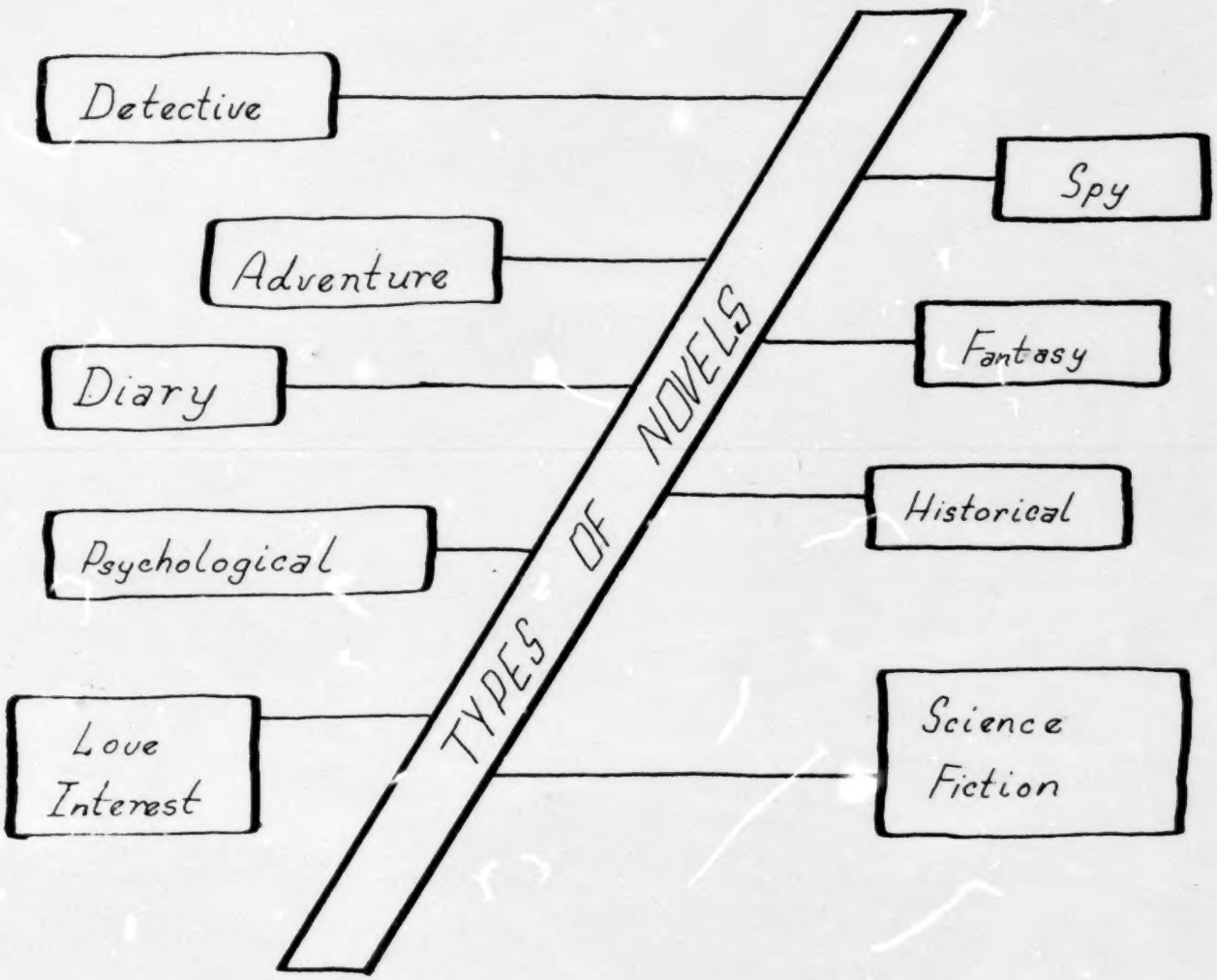
VII. Given a novel, the student will be able to indicate the plot or plan of the story and he will be able to relate the components within the story.

VIII. Given a novel, the student will state the conflict of the story by identifying the opposing forces and will relate the climax.

IX. Given a novel, the student will be able to identify the elements of symbolism, (e.g. concrete represents abstract, abstract represents abstract). Upon identification of such elements, he will be able to relate their significance in the story.

X. The student will relate the novel to his experience in any one of the following ways: (1) by discussing why he could or could not identify with any of the characters; (2) by stating what new ideas the author has presented or what old ideas have been presented in a new perspective for him; (3) by discussing any particular passage or incident which evoked strong feeling in him.

The Novel



The novel - fiction in prose of considerable length with plot, characters, setting, style, and shape.
Form: horizontal, vertical, convergent.